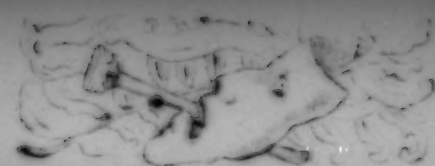


THE NEW YORK



# DRAMATIC MIRROR

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PRICE TEN CENTS



W. S. HART.



"There is no fair on record, I believe, which ever succeeded without the help of women, and certainly the Actors' Fund Fair is not going to attempt to break the record in that respect. Indeed, we propose to have



largely controlled by women. [Applause.] To that end the committee appointed by the trustees to take charge of the Fair have determined to appoint a Ladies' Executive Committee, the duty of which will be:

"First. To select all the sub-committees of ladies needed to engage in the preliminary work of the Fair. There will be needed about fifteen such sub-committees.

"Second. The Executive Committee will also be asked to take general supervision of all the ladies' work in the Fair, such as preparing articles, soliciting, managing the booths, etc., etc. Of course, in all these matters they will have the advice and full support of the Trustees of the Fund and of the Fair Committee, and the active cooperation of our able Director-General, Mr. De Frece; but it is our earnest desire that everything shall be done under their supervision.

"Those who are to be asked to serve on this Executive Committee have been selected with great care from ladies actively engaged in the profession, ladies not in the profession, and the wives of the managers interested in the Fair. Their names will be read to you presently. As soon as possible after this meeting, it is hoped they will meet for organization. They will select their own officers and will have the power to add to their number if they deem it best so to do, and also to fill all vacancies which may occur in their number.

"I do hope that, as earnest and good women have always been found to carry on good enterprises of the kind we have in hand for the benefit of hospitals, orphanages, churches, schools, and other charities, we shall also find enough in and out of our ranks, ready and willing to carry on this good work in behalf of the poor players. I believe we shall." [Loud applause.]

The letter from Madame Modjeska read:

"I am exceedingly sorry that I cannot assist at the meeting at the Holland for the Fair, the more so as I appreciate very much the object of the meeting. I think that the idea of a fair to promote the affairs of the Actors' Fund is a very happy one, and I send my most hearty wishes for its success, which cannot fail, under the guidance of the present committee."

The letter from Fanny Davenport ran:

"It would give me much pleasure to be present at the meeting, but I am really unable. You must remember that Mr. Johnson, Mr. Booth, and myself were the first supporters of the Fund. Its interests and welfare have always been next my heart. I am heart and soul with you and my sister artists in any project you may suggest to benefit it. I should be proud to join in the meeting to-day, but I am unable to do so at present, as I have a very important engagement. I enclose a cheque, and with it every good wish, every prosperity, to our Actors' Fund. I send greetings to all its friends."

Mr. Palmer then read this letter from the oldest living actress, Clara Fisher Maeder:

"I am obliged to decline your kind invitation, as I do not feel able to meet anyone but my family at present. I assure you, my heart and good wishes are with every step likely to advance the interests of the Actors' Fund. If, when your plans are arranged, you will let me know if I can help in any way in any department, it will give me pleasure to do so. Mrs. Farnen begs me to excuse her to you for the same reasons that excuse myself, and add her willingness to help at all times."

Regrets and kind words were also received from Rosina Vokes, Madame Pomst, Helen Barry, Mrs. Lester Wallack, Josephine F. Shepherd, Cecile Rush, Henrietta Crossman, Madame Albani, Adeline Patti, Mrs. Carl Rosenfield, and Mary Nevins Blaine.

"In addition to these written words of encouragement," said Mr. Palmer, "we have been fortunate enough to secure here to-day the presence of three ladies who occupy eminent positions in our profession, and who desire now publicly to give us their endorsement and the first one I will present to you, will be Mrs. Kendal who I know you will all gladly greet."

#### MRS. KENDAL'S SPEECH.

"LADIES AND GENTLEMEN. When a woman measures thirty-six inches around her chest, she is popularly supposed to have no nerves. But, allow me to tell you, this is an error, and to-day I am rather more nervous than usual, and I do not quite understand whether the funds of this great Fair are all to go to the Actors' Fund or to augment the fund for the Orphanage."

"Both," explained Mr. Palmer.

"I think," continued Mrs. Kendal, "it needs no woman's voice, or man's voice either, to speak to you on such a subject, for it must appeal to all your hearts. [Applause.] I am certain that I shall most willingly do anything for this Fund, and my only regret is that last year my husband only gave me the privilege of contributing \$500 to this Fund. I wish it had been more, but, as you know, this Fund is to protect people who are poor, and as you are all aware, our profession is always looked upon, and those engaged in it, as improvident. But I am happy to say that my husband gave me \$500 for such a good and noble cause, and I wish it were thousands and millions."

"As you know, I am honest enough to say that I have come over to this country to make dollars this is true, and truth is stronger than the world, and therefore, that is the reason I cannot give more. But I am glad that my husband has allowed me to give this year \$500 more, and I will give that with all my heart and soul. You must remember this, those who have more may give more. Now, open your hearts, my dear friends, especially those who are outside of the profession. The outsiders I would appeal to as well. You who roll about in your carriages and horses down the streets of New York, take a purse in either hand and throw it out of the window to the Actors' Fund. And if, after you have given nearly all you possess, which is all I ask of you [laughter] when you are at home, if you find any little money box in which you have kept your savings, take a present for your husband or lover, or baby, why send it to me. My address is to be found in care of Daniel Frohman, Lyceum Theatre. Now do not forget the address, and if after giving several thousands of dollars at the subscription taken here this afternoon you might find anything extra home you can send that as well."

"Now don't forget the address, and I will send it all to the Fund, and I will see that in

the little theatre that will be provided at the Fair, I will try my best to act, and I will keep a booth, and I will wear horns [Laughter] or anything that will attract the public. If any of you can suggest anything whereby I can augment the fund I will do it. If you think that Mrs. Booth, Miss Cayvan and myself can dance a skirt dance, or that we can sing a comic trio, or do any of these things which alas! we only try in private life, I would be happy to do it. [Laughter.]

"But seriously, my dear friends—seriously—allow me to say how much my feelings and interest are in union with this good cause, and if out of the Fund there can be sufficient raised for actors' and actresses' children, then indeed my heart would always live in this country."

"I have endeavored, in a small way, to get this Orphanage Fund raised in England, but I suppose I do not go about it in the right way, and I have not the proper committee. But with Mr. Palmer as your President, and such a committee, surely this Orphanage should be started, and it needs no woman's or mother's voice to speak for it. I can say, as the poet asks, 'What would the world be to us if children were no more?' It is for them we work. It is for them I am here, and if I can do anything to raise a home for the children and for those who have been less fortunate than myself, I shall be indeed glad to do it." [Great applause.]

When Mrs. Kendal had finished, Mr. Palmer rose and said: "Now, ladies, I have the pleasure of presenting to you a lady whom I have often before introduced to the public—Mrs. Agnes Booth Schoeffel, and there was a hearty greeting for the distinguished actress."

#### MRS. BOOTH'S ADDRESS.

"It has been my pleasure, on two occasions to take part in an effort and an appeal for the Actors' Fund," said Mrs. Booth, "and both have been successful. But it has been due, if anything, to the ever-ready public, and to those who occupy high social positions, who I find not only willing, but eager to lend their names, their influence, and their purses to help the needy of our profession. And as an endowment fund is required, I am sure it will be met."

"If the question arises of an explanation is needed, why we appear before the public in this manner, it can find a ready answer in the great cause of charity, which we hope to serve. Besides, I do not think that a precedent is required, for in both France and America, similar methods have been successfully employed."

"For myself, I have acted, and danced, in the roughest mining camps of California, and my experience there taught me, as it has elsewhere, that away down in the heart of the great big, burly manhood of America there is always dominant one factor—respect for American women." [Applause.]

"The object Mr. Palmer has concisely explained, and it is needless for me to do anything else except what Mrs. Kendal has, and that is, to add my most enthusiastic endorsement, and in giving it, I believe I voice the general feelings of the women of the American stage." [Applause.]

"Now ladies," said Mr. Palmer, "I have the great pleasure of presenting to you another lady who I have on one occasion only had the happiness of introducing to the New York public—Miss Georgia Cayvan."

#### MISS CAYVAN'S REMARKS.

"There seems to be nothing left for me to say in approval of the Fair," said Miss Cayvan, "after what Mrs. Kendal, Mrs. Agnes Booth-Schoeffel, and your President, Mr. Palmer, have said so ably and fully. Can there be a better expression of approval needed than this large gathering here to-day? I do not know why Mr. Palmer should call upon me to give any added approval. I think none is needed of evidence of good will more than this vast assemblage of women."

"I think we have come, tired by one common impulse, that of sympathy with this institution, which has for so many years rendered such universal aid to our profession. The feeling among the women with whom I have spoken seems to be in heartiest accord. It is not an individual enterprise, but a sheltering benevolence which extends its hospitality to our entire profession. Then, as we are told, the Fund expends nearly \$25,000 a year for our profession. We women concern ourselves very little with business details, but we can understand from the force of figures how great the drain is upon the exchequer. The men of the Fund have thus far handled its affairs ably and well. When they needed from twenty to thirty thousands of dollars a year they managed to get it very nicely, but now that the Fund demands a larger supply, and when they want \$100,000, they come to us, the women. [Applause.]

"Does not this candor and this reliance upon our importance stimulate us? Are we not flattered at the confidence reposed in us? I confess that is the way I feel. I thought, well, perhaps we are not such weak creatures after all." [Applause, by Mr. Palmer.]

"Thank you, Mr. Palmer." "The question has been raised in connection with our participation with this project, as to whether it was not a reprehensible thing for actresses to indulge in what is termed a public exhibition of themselves. I do not think that it is. [Hearty applause.] It would be idle to suppose that there were not women enough for this work who had expressed sufficient reliance and who are self-respecting enough to be entrusted with the duties that the committee desire to impose upon them. It would be foolish to think that we could not perform these duties with a profession so honored and that has so many dear and honored names. [Enthusiastic applause.]

"Let us then bestir ourselves to make it worthy of us, and to make it worthy of the women of the profession, and of the noble institution which we advocate." Mrs. Kendal, "Hear, hear!" I would say—let Mrs. Kendal, you have quite closed me up." [Applause.]

Mr. PALMER: Miss Cayvan is evidently

not used to English cheers; let us hope that at no distant day she may be. Now, ladies, I shall ask Mr. De Frece to read to you the names of the ladies who have been selected to act as an executive committee. The ladies on this committee, and we also would ask you who are not named upon that committee, who are disposed to help us in this great work—because, as you can see from what has been said here, that it is going to be a great work, and that soon, and not at any distant date—we would ask your names also, and your assistance. We shall be glad to receive as a voluntary assistant every name in this profession. We can use them all. Mr. De Frece will read now the names of the ladies on this committee, in and out of the profession, of course."

#### THE EXECUTIVE COMMITTEE.

Mr. De Frece then read the following names, comprising the Executive Committee:

Mrs. W. H. Kendal, Mrs. Agnes Ethel Roubensh, Fanny Davenport, Mrs. Agnes Booth-Schoeffel, Mrs. Barney Williams, Ada Deas, Maude Harrison, Georgia Cayvan, Elsie Shannon, Henrietta Crossman, Sydney Armstrong, Mrs. James Lewis, Alice Fischer, May Robson, Mrs. Frank Mayo, Dora Goldthwaite, Louisa Eldridge, Mrs. E. E. Kidder, Mrs. E. L. Fernandez, Emily Rigi, Mrs. Henry Darian, Mrs. Jenny June Croly, Mrs. George Gould, Mrs. E. A. Doremus, Mrs. Ed. Lanterbach, Mrs. I. Wormser, Mrs. William Tod Helmluth, Mrs. George Turner, Mrs. Richard Irvin, Mrs. Clarke Bell, Mrs. J. R. Dillon, Mrs. Egbert Guernsey, Mrs. E. C. Stanton, Mrs. Augustus Pitou, Mrs. William V. Palmer, Mrs. Lyman Fiske, Mrs. C. H. Childs, Mrs. Thomas F. Gilroy, Mrs. J. C. Clarke, Mrs. Jacob Hess, Mrs. J. M. Seligman, Mrs. Henry Villard, Mrs. R. A. Pryor, Mrs. John A. Cockerill, Mrs. Blakely Hall, Mrs. Julia Linthicum, Mrs. Henry Herrmann, Mrs. Theodore Moss, Mrs. Frank W. Sanger, Mrs. Rudolph Aronson, Mrs. Edward Harrigan, Mrs. Henry C. Miner, Mrs. Tony Pastor, Mrs. Edward Gilmore, Mrs. Edwin Knowles, Mrs. Al. Hayman, Mrs. H. E. Abbey, Mrs. Francis Wilson, Miss Frohman, Mrs. P. T. Turner, Mrs. F. F. Paetor, Mrs. J. W. Morrissey, Mrs. Frank B. Murtha, Mrs. J. M. Hill, Mrs. Etie Henderson, Mrs. A. B. De Frece, Mrs. E. C. Stanton, Mrs. A. M. Palmer.

"My dear ladies, I do not intend to make any speech this evening," said Mr. De Frece, "because it is unnecessary to make one or to organize this Fair, because it is organized already, and we have the hundred thousand dollars already in view. [Laughter.] I will merely state for general information that I am already in harness, and that I will open my office for work to-morrow morning at 12 West Twenty-eighth Street, where I will be in attendance from 10 A. M. until 5 P. M. If by any chance or other, any name has been omitted from the list which I have read and which should be there, it will be put upon it if suggested, with pleasure, and then we will proceed with our work. I will take this opportunity, also, to state that we are glad to welcome those who wish to do anything for us, in any manner, shape or form, if they will kindly call on or communicate with me at 12 West Twenty-eighth Street, and I shall be glad to have suggestions made or offered and hearty cooperation in the work, by anyone of you here present, and of all your friends."

Among the 300 ladies that accepted the invitation and were present, were:

Sydney Armstrong, Kate Jordan, Mrs. Edwin F. Knowles, Mrs. Frank W. Sanger, Mrs. A. M. Palmer, Maude Harrison, Louisa Eldridge, Mrs. E. I. Phillips, Madame Dilligent, Julia Ardur, Mrs. B. K. Jones, Mrs. Ravennell, Lillie Edridge, Grace Filkins, Martha Morton, J. J. Spore, Mrs. K. E. Stevens, Mrs. Bessie W. Doremus, Elizabeth Marbury, Alice Fischer, Henrietta Landier, Carl Marwig, Rose Evrange, James C. Duff, Tony Pastor, Daniel Frohman, Louise Dixon Berkeley, A. M. Palmer, Georgia Cayvan, May Robson, Emma Pollock, Marie Carlyle, Gabrielle De Saint, Marie Hoffman, Agnes Booth, Madge Kendal, Estelle Clayton, Isabelle Evesson, Louis Aldrich, Gertrude St. John, Amy Lee, Mrs. William Henderson, Mrs. Leon Harvier, Louise Rial, Lillie Leach, F. F. MacKay, Fanny Avemar Matthews, Mrs. Charles Gaynor, Rachel M. Ailey, Esther Mayo, Mrs. McKen, Mrs. E. L. Fernandez, Helen Brown, Mrs. Harry Edwards, Mrs. Thomas Whiffen, Beatrice Lieb, Bijon Fernandez, Mrs. Augusta Foster, Miss Lambert, Frederic Edward McKay, Miss Griffin, Grace Kimball, Beverly Sturgeons, Attalie Claire, M. W. Hanley, Samuel Stokely, Mrs. E. I. Clifford, Liza Pollock, Helen Brooks, Virginia Graces, Lester S. Gurney, J. A. Rotta, Maude Harrison, Charles W. Thomas, Frank Mordant, Edna Nathan, Mrs. James Lewis, Rudolph Aronson, William M. Dunlevy, Dora Goldthwaite, Adeline Meador, Helen Glydon, Bijon Fernandez, Louise Paulin, Mrs. Jesse Williams, Mrs. DeLancey, Rachel Booth, Minnie Dapree, May Korte, Mrs. Francis Mordant, Marion E. Moore, Mrs. A. C. Burbank, Elsie Darian, Hattie Moore, Anne Henderson, Rachel Austin, Sadie Martinot, Helen Kennedy, Mabel Stephenson, Elliott Papet, Harrison Grey-Evick, Mrs. Bronson Howard, Rita Buchanan, Viola Whitcomb, Mrs. John A. Cockerill, Mrs. Rufus B. Gowing, Mrs. A. B. De Frece, Mrs. Dion Boucicault, Mrs. Percy, Mrs. Dittenshoer, Lonsing Ransom, Sidney Haven, Mrs. Beaumont Smith, Mrs. Archibald Hunter, Mrs. H. C. De Mille, Grace Furress, Agnes Ethel, Agnes Miller, Fannie Reeves McDowell, Mrs. T. S. Robertson, William Henry Frost, Mrs. Wilbur Bloodgood, Emma Thurstoy, Mrs. Benjamin Wood, and Laura Sedgewick Collins.

After the meeting refreshments were served, and there was music by the Hungarian Band.

#### AUBREY BOUCICAULT TO STAR.

Aubrey Boucicault is to star. He will be under the management of Arthur Keelan, and will appear in *The Squireen*, an Irish play written by Aubrey Boucicault and Robert Buchanan.

"I am convinced that young Boucicault will be one of the best paying stars in the world," said Arthur Keelan to a *Mirror* reporter on Monday. "As a writer he is worthy of his father, and as an actor I consider that he is eminently adapted in face, figure and voice to the Irish drama."

"The Squireen is the strongest Irish play I have ever heard. My star will have strong support."

"Our opening dates will be announced shortly. Our season will begin in six weeks in a theatre in which Aubrey's father made his greatest successes."

#### PROFESSIONAL DOINGS.

WALTER N. LAWRENCE, manager of Jananschek, telegraphed on Monday night from Brunswick, Ga. "Kindly contradict report that the Jananschek company has closed. Star and business are prosperous."

FANNIE McINTYRE, Isabelle Martin, and Ralph Stuart have been re-engaged by Sabel and Smiley for The Old, Old Story company. Among the new people engaged are Charles Hastings, C. T. Nantess, E. A. Locke and Mary Berrell. These people should make an excellent cast. There are indications that prosperity is in store for Messrs. Sabel and Smiley.

EMMA HANCOCK joined A Mile a Minute company at Philadelphia yesterday (Monday). She has been specially engaged for the week.

Shiloh.—Stanislaus Stange, as Percy Randolph, the Confederate brother, looked exceedingly well and acted the part with great force. —*Boston Herald*.—At liberty, leading business, after termination of Shiloh, Feb. 6.

The Brooklyn benefit for the charity fund of the Benevolent Protective Order of Elks will be given at Holmes' Star Theatre on Thursday afternoon.

An attachment, under the Fraudulent Debtor's act of 1899, has been issued against Mark Murphy and T. A. Sweeney, of the O'Dowd's Neighbors company, to recover an indebtedness of \$475 for photographs. The plaintiff's claim that the company is about to remove its property with intent to defraud its creditors, and has assigned, or is about to assign, or otherwise dispose of its effects with the same intention.

The American rights to A Mighty Error have been secured by Simmonds and Brown. The play is by Leonard Gifford, and was first produced in London last July. It will be given a "run" in London very soon. It is said to be a remarkable play, written in blank verse, and with a part for a tragic actress.

The baggage of Callahan and Stevens' Pearl of Pekin company was attached in Lockport on Sunday by James Egan, of New York, for a \$200 claim. George Dunlap, the business manager, paid the claim, and the company got out of town.

The "B" Noble company will close on Feb. 6.

JOHN DAVIDSON and Randle Austin will produce their new play, *Dangers of a Great City*, for a few weeks in February and March preliminary to a long tour extending through the season of 1912-13. Mr. Davidson sends word to THE MIRROR that a strong company will be engaged.

Boston Theatre.—Percy Randolph was played by Mr. Stange, who acted the part with much power. Mr. Stange possesses the happy faculty of communicating his enthusiasm to his audience. —*Boston Globe*.—At liberty after termination of Shiloh, Feb. 6.

The actors engaged for Sadie Martinot's company, in addition to Wilton Lackaye, are H. M. Pitt, John Glendinning, Raymond Holmes, and Beverly Sturgeons.

CHARLES ROACH and wife (Ada Carlton), late of Havlin's Pair of Jacks company, arrived in this city lately, and are disengaged.

THE OLD, OLD STORY opened its season under the new management at the Arch Street Theatre, Philadelphia, last night. Messrs. Sabel and Smiley have engaged a strong company of metropolitan players, including Wilton Lackaye, who will, during the Philadelphia engagement, play Phillip Harleigh, the part originated by Herbert Kelcey.

MANAGER W. J. THOMPSON, of the New York Day by Day company, writes to emphatically deny the report of his disappearance which was telegraphed to this city last week. Mr. Thompson's business partner, Charles McVie, is authority for the statement that Mr. Thompson's accounts are perfectly straight and that there is no ground whatever for the absurd reports about him.

NEGOTIATIONS with Emily Rigi are pending for her appearance next season in the leading part of *Wife for Wife*. T. H. Winnett will represent the attraction.

Stanislaus Stange, who succeeded Louis James as Capt. Temple, in *The Soldier at the Academy*, has received much commendation from the Boston critics for his intelligent and forceful work as Percy Randolph in *Shiloh*. At liberty after termination of Shiloh, Feb. 6.

The second annual ball of the attaches of the Lyceum Theatre was given on Tuesday night of last week, at Arlington Hall, St. Mark's Place. Shortly before midnight the ball began with a grand march, headed by George Cayvan and Herbert Kelcey, and participated in by nearly all the members of the Lyceum company. The affair was very successful, and it was heartily enjoyed by the attaches and their friends.

WILLIE H. SEDGEMAN, who plays Bandana Clutch in Hallen and Hart's *Late On*, received a dispatch announcing the death of his brother, George S. Knight, a few hours previously to the opening of the evening's performance at the Opera House, New Bedford, Mass. Mr. Sedgeman was unable to get an undershirt, and as he did not wish to disappoint the large audience, he went on, and received several encores for his work, nobody in front being aware of his bereavement.

LOUIS VIVIAN, of Akron, O., a member of the Andrews Opera company, is one of the few who escaped unharmed from the wreck on the Northern Pacific Railroad.

ELSON GILMORE, of the Gray-Stephens company, will join the Dowling and Hanson company next season.

ALICE, the many-voiced actress for actor W. J. Scanlon's present under Manager Pitou's management is Edward A. Callahan, of Brooklyn. He is described as an ambitious young man, said to have a good brogue and a knack of composing songs.



**The abuses** that have crept into the busi-

The speeches that were made were received with applause, and the members of the assemblage united in pledging their moral and personal support to the Fair. In short,

GERARD.—Bettina Gerard is the favorite prima donna of the Duff Opera company. In *The Queen's Mate* she has developed singing and acting qualities of a brilliant order.

**Browns**—Colonel T. Allston Brown, of Simmonds and Brown, has just passed his fifty-sixth birthday. He received many valuable presents. Among the most costly was a solitaire diamond ring from Tom Denier, the ex-pantomimist and Chicago manager.



## THE USHER.



Mr. Gerry no longer pretends to discuss rationally the subject of children on the stage.

When *The Mirror* sought to obtain his views on the subject of an amendment to the law against children appearing in "theatrical exhibitions"—as the act expresses it—he refused to be seen. His secretary explained that Mr. Gerry would have nothing to say to *The Mirror*, because it had changed its views concerning Mr. Gerry's attitude toward stage children.

Inasmuch as it is Mr. Gerry's attitude and not *The Mirror's* views that have changed, I do not see the force of that explanation.

Eight months ago Mr. Gerry received a *Mirror* reporter with open arms, and expressed his gratitude for the readiness with which this journal appreciated his efforts to consider the spirit and intent of the law rather than the letter. He said then that there were cases where it would be unjust to interfere with children playing parts in reputable theatres.

*The Mirror* applauded his discrimination and endeavored to make his aims clear to the profession.

But Mr. Gerry turned around the other day and announced that he meant to pursue a new policy—that his Society would no longer take action only in proper cases, but that it would prevent children from appearing in all cases. In other words, Mr. Gerry has relinquished the moderate ideas, of which we approved, and has adopted radical views, of which we disapprove.

On top of this, he declines to receive our emissary; he refuses to discuss the question of an amendment to the law, calculated to remove its oppressive, and increase its humane features; he vents his silly temper by proxy, and all because *The Mirror* is not able to abandon the position he himself took less than a year ago, or to keep pace with the protean antics of his singular mind!

But Mr. Gerry is of little consequence one way or the other in this matter. Seeking notoriety for his Society, he finds profit for it also in neglecting many avenues of legitimate protection and aid to poor, miserable children, and meddling outrageously with the well-guarded children of the profession.

The only service he can perform at present lies in carrying out his threat to enforce the law stringently.

He will succeed in making it odious to the community as well as in alienating respect and sympathy from his Society.

Active steps have begun to obtain a modification of the law. Meantime, Mr. Gerry can be left to his own devices. His autocratic powers will probably be restricted before long.

Brentano's theatrical customers—of whom he has many—will be glad to know that the phoenix-like enterprise of the founder of the house has descended to the son, and that the embers of the great Union Square fire were not cold before Brentano was again open for business in temporary quarters at the Hotel de Legerot, Fifth Avenue.

There the concern will remain until a new and handsome building on the site of that which has been destroyed is ready for occupancy.

On the morning of the fire I received from Brentano a descriptive catalogue of some especially rare and valuable biographical works—many of them dramatic—that he had just received from abroad. I suppose they went up in smoke with the rest of the contents of that vast bibliographical storehouse.

Brentano is not at all cast down by his misfortune. He will have a bigger and better emporium than before—mark my words.

The London *Stage* started the Actors' Association of England, laboring for three years with unremitting persistence to transform the idea from a suggestion to an actuality.

The *Stage* succeeded in its laudable purpose. The Association flourishes and has begun to carry out the reforms for which it was organized.

Now a noisy faction among the members—with the base ingratitude characteristic of a certain class of actors—are surreptitiously "backstopping" the *Stage*, seeking to disparage its invaluable services in behalf of the Association, striving to carry favor with other journals that failed to give aid or comfort during the crucial period.

The *Stage* can afford to ignore this contemptible exhibition of meanness. Everybody knows the truth, and it may rest content in the consciousness of having done a good thing single-handed.

May Kobson rushed into the Twelfth Night club-rooms on the day of the Union Square fire.

"Girls, what do you think," she exclaimed excitedly. "They've just taken a woman out

of the flames and sent her in an ambulance to police headquarters in Mulberry Street."

"What for?" came in a chorus from the girls.

"To inspect her burns."

Variety entertainments for private parties have become popular in this city. The "parlor entertainers"—with the exception of Marshall Wilder and one or two others—have worn themselves out, and are voted a bore.

The variety show is becoming especially the vogue to follow "stag" suppers. The Seventh Regiment boys set the fashion when they captured Maggie Cline and other leading lights of the vaudeville stage, and took them uptown to give a performance for their friends.

Mr. Armstrong, the variety agent down on Union Square, and his chief assistant, Mr. Curran, provide the majority of these entertainments. People who do not know the difference between a black face specialty and a contortion act leave their orders for an entertainment, and with only a couple of days' notice, Mr. Armstrong will get them up a bill worthy of Tony Pastor's. He has a large specialty performers on his books.

## W. S. HART.

W. S. Hart, whose portrait we present this week in our first-page gallery, is a young American actor. During his five years' professional career he has won praise from the press and his associates for the excellent manner in which he has played many characters.

Mr. Hart's first engagement was in Daniel E. Randmann's company. He was assigned to utility parts. In six months he had advanced to leading juvenile roles, and went with Lawrence Barrett the following season, playing Tello in *Ganelon* as well as other conspicuous roles, with marked success. He received special commendation from William Young, the author of *Ganelon*, for his acting in that play and was re-engaged for a second season by Mr. Barrett.

Mr. Hart then accepted an engagement with Margaret Mather and played prominent roles in all the pieces of her repertoire.

Last season Mr. Hart supported Robert Downing. This season he is the leading member of the MacLean-Prescott company, playing such parts as Romeo, Iago, Bassanio, Antony, Orlando, and Macduff, in a manner that has been highly commended by discriminating critics.

## MANAGER GILMORE'S HUNT.

Manager William J. Gilmore, of the Central Theatre, Philadelphia, writes *The Mirror* that he has been on a still hunt for the past two months trying to locate one George R. Radcliffe, formerly in his employ. He states that Radcliffe was stage manager at the Central Theatre for two years, but a vacancy having occurred in the Twelve Temptations company, Radcliffe was sent on temporarily as business representative. He joined the company at Cincinnati, and continued with it for two weeks, until it reached Sherman, Texas, where he suddenly disappeared, and with him \$1,000. The case has been put in the hands of the Philadelphia detectives.

## ROCHESTER'S NEW OPERA HOUSE.

Cook's Opera House at Rochester, was dedicated on the 10th inst. The building, an imposing one, is erected upon the site of the old Grand Opera House, and the theatre is located on the ground floor. Entering from South St. Paul Street one passes through a wide, handsomely tiled lobby, with marble wainscoting. On the right is the box-office and toilet parlors.

On entering the auditorium the harmony of coloring of the walls, ceilings, and galleries, is apparent. There are no striking contrasts in the decorations, perfect harmony having been carried out throughout the house. There are four proscenium boxes, and adjoining them are the boxes. The seats are of the latest improved pattern and upholstered with red plush. A perfect view of the stage can be had from all parts of the house and the acoustics cannot be improved.

The building was erected and is owned by the Hon. Frederick Cook. It has been leased to hustling Manager H. R. Jacobs, who will present the best attractions that can be procured. Mr. Jacobs will be represented at this house by Charles A. Henshaw as local manager, H. W. Freygang, treasurer, and C. A. Holland stage manager. Mr. Henshaw has been connected with Mr. Jacobs' enterprises for a number of years, and of late representative of his Cleveland theatre.

## WAS THERE CRIMINAL NEGLIGENCE?

Ugly rumors are afloat concerning the wreck on the Northern Pacific Railway near Jonesville, Minn., on the 15th inst., by which Mrs. Edward M. Andrews (Nannie Wilkinson), as she was professionally known, and her maid, Lillie Wallace, lost their lives.

It is said that evidence will be laid before the Coroner's jury tending to show that the tragedy was not caused by a broken rail, but was due to criminal negligence on the part of employees of the railroad.

The sleeping car in which the two women were burned to death was one that had been condemned some time before as unfit for use owing to the weakness of the trucks. On account of a scarcity of cars it was given to the Andrews' company, although its dangerous condition was well known to the Northern Pacific people.

Had it not been for the fortunate chance that fifteen railroad laborers were nearby when the wreck occurred and at once set to work to remove the roof of the burning Pullman to release its occupants, not one of the Andrews' company would have escaped alive. Speaking of this case a Duluth paper says:

"With regard to the sleeper the difficulty is said to have been that on account of a lack of equilibrium or an imperfect adjustment of the trucks the sleeper was entirely unsafe, and that conductors have often refused to draw it for fear it would leave the track and derail other cars in the train." A searching investigation is promised, and it is hoped that the legal responsibility for this fatal occurrence will be fixed.

The present season has been unprecedentedly punctuated with railway disasters, by which professionals have been killed or injured. Considering the large number of actors constantly on the rail, and the frequency of disasters throughout the country, the fatalities were singularly few, previously to this season.

## PRIMROSE PATHS.

So many instances of unrewarded virtue are constantly coming to light that it is pleasant to record an exception to the old established rule.

George Primrose, the minstrel, was enjoying a cigar in the lobby of the Hotel Hamilton, at Hartford, the other day when he heard the clerk telling a gentleman and his wife who applied for accommodations that there was no room. The ever-gallant Primrose offered his room and "doubled up" with Manager Titus.

The accommodated guests were profuse in their thanks, and on leaving the hotel presented Mr. Primrose with a solid silver flask lined with gold and engraved with the letter "P."

## A NEW CONIC OPERA.

A comic opera, called *The Sultan*, or *The Lily of the Mountain*, has been written by Mr. Oscanian, the veteran journalist, and Mr. Chrystal, and will probably be given a production in New York within the year. The music is by Professor Fanciulli, and is said to be sparkling and tuneful. Those who have seen the libretto speak highly of it. The piece offers fine opportunities for brilliant musical score.

The plot is novel, hinging upon the loss of one of the Sultan's wives at sea. It devolves, according to custom, upon the mother of the Sultan to provide a bride to fill her place. A Circassian girl of great beauty, by name Leila, is selected. A young man has fallen in love with Leila, and plots with a wild tribe of Bashi-Bazouks to kidnap her. A deception is practised upon him, and he slopes with a closely veiled Gypsy girl instead of his beloved. The Zeybeks indulge in a war dance, and this ends the first act.

In the second act the Sultan is apprised of the supposed treachery of Leila. The eloping couple are brought back, and when the gypsy girl is unveiled the young man is angry at the deceit that has been practised upon him. But the Sultan, after the manner of the comic opera monarch, is struck with the situation and forgives all hands upon learning incidentally that Leila is his own daughter. He gives her to her lover, whom he creates Pasha. A ballet with cancanets is the finale.

## PROFESSIONALS' PHOTOGRAPHS.

*The Mirror* is making an extensive collection of photographs of members of the profession. It includes actors, actresses, traveling and theatre managers, agents, musical directors, and others intimately connected with the stage.

We shall be pleased to receive the portraits of all that will oblige us by sending them to this office. Recent, or favorite photographs are especially desired.

If the senders will enclose brief memoranda of their professional careers, from their debut to date, they will favor us still more.

These photographs will be suitably classified and carefully preserved. They are intended for *The Mirror's* sole use.

## WOMEN AS PLAYWRIGHTS.

Rosina Vokes is a firm believer in feminine talent, and refutes the idea that men only can write good plays.

"My experience as a producer of plays has taught me otherwise," says Miss Vokes. "I am thinking not only of Mrs. Doremus, who wrote *The Circus Rider* for me, and Minnie Madden Fiske, who wrote the one-act play, *The Rose*, but also that clever writer, Molly Elliott Seawell, who recently sent me a little play which I have accepted and intend to play next season."

It is a dramatization of Miss Seawell's own story, *Maid Marian*, that appeared in *Lippincott's* some years ago. I think it was her first published story, which makes it all the more interesting that she should make her debut as a playwright in a dramatization of it.

The character of *Maid Marian* is alone sufficiently attractive to carry the play. The story in itself is interesting and strong, and needs only the emphasis necessary for effective stage representation. If it is ready in time, I may produce it first in New York next Spring, at Daly's Theatre.

## CHARITABLE AMATEURS.

A performance of Mrs. Jarley's Wax works was given at the Berkely Lyceum on Saturday afternoon for the benefit of the Burnham Industrial Farm. Madames Howard Townsend, Van Rensselaer Cruger, Fred, De Peyer, and F. Le Roy Satterlee were the patronesses.

The Columbia Mandolin and Banjo Club and the Misses Lawrence and Robert Lee Morrell appeared in the programme. The Jarley Waxworks feature was excellently done under the direction of Richard Barker.

Those that took part were: Misses Saelley, Watts, Tongue, Held, and Wilting, and Messrs. Kelly, Ewing, Dewitt, Held, and McNair. Mrs. T. Wood was Mrs. Jarley and J. J. K. Hackett Mr. Jarley. He introduced his famous Carmencita dance.

## GOSSIP OF THE TOWN.

KATHARINE LITTLE FOOTE is an American

girl who has won recognition as an actress in London before securing it at home. She is the daughter of Colonel W. J. Foote, of Washington, and niece of Judge Ranney, of Cleveland. Miss Foote owes her English success in part to the kindly aid of Wilson Barrett, who has a warm spot for Americans in his big heart, and who has faith in promising young people. She is now touring the provinces as a member of his company, and judging from the critics' comments on her acting, she is proving a valuable and attractive member of the organization. Miss Foote is beautiful and accomplished. We shall see her in New York next season, as Mr. Barrett has engaged her to play second juvenile parts in his support during his visit to America.

A TWELVE HUNDRED dollar house greeted Primrose and West's Minstrels at Hartford last week. Standing room was at a premium, and the audience were enthusiastic over the performance.

ROSINA VOKES is having an adaptation made of the popular story, *"Maid Marian"* which appeared in *Lippincott's*. The author is Molly Elliott Seawell.

Dangers of a Great City. A. M. PALMER, Sydney Rosefeld, Mrs. Bronson Howard, and E. E. Kidder were among the guests at Sorosis' annual dinner last Thursday evening, at Delmonico's.

MADEI BONNER, a twelve-year-old singer and dancer, with His Nibs the Baron company, was prevented from finishing the engagement with the piece last week at the Novelty Theatre, Brooklyn, by the S. P. C. C. of that city, who compelled the management to retire her.

At Oklahoma, a couple of weeks ago, Jeannette Wilkinson was married to J. C. Lewis, of St. Plunkard fame.

Dangers of a Great City. The ALBIONs are one of the older amateur dramatic societies of New York, having been organized six years ago with fifteen members, and incorporated in 1893. The membership now numbers eighty-five, and the club has a fine house in Fifty-eighth Street, where on every Friday they entertain their friends. The recent entertainment given by The Autocrats proves that there is considerable dramatic talent in their ranks.

R. E. JOHNSTON writes that the Ovide Musin Concert company will continue their tour West to the Pacific coast, opening at Los Angeles on April 11, and at the Baldwin Theatre, San Francisco, April 24. Sixteen rival concert companies started out in October, but Mr. Johnston says that not one legitimate company except his, is now traveling. The Ovide Musin tour has been successful, and the company will sail for Australia on May 10.

LEW ROSEN's farce, *The Kickers*, has been accepted by J. M. Hill. It will be brought out at once at one of Hill's theatres in this city and then will be sent on the road.

Dangers of a Great City. HENRY GREENWALL holds a mortgage for \$5,200 on the Emma Juch Opera company costumes, to cover advances made by him to Locke. The mortgage was recorded one day last week in San Antonio, Texas.

THE brother of James Neill, of Crane's company, died last Thursday in Savannah. Mr. Neill left the cast to attend the funeral. His part in *For Money* was filled by Vincent Sternoy during his absence.

THE Pair of Jacks company's route has been changed. Instead of going North, as originally booked, they will go South to Memphis. Dudie Tracy, who recently joined the company, has made a hit, and excellent business is reported. Handsome holiday gifts were interchanged among the company.

Dangers of a Great City. FOUR celebrated Poles have been appearing in New York during the past fortnight: Madame Modjeska, Paderevski, Jean and Edouard de Reszke. They are all intensely patriotic.

A BILL POSTER, known familiarly as "Wally," accidentally shot and killed himself on the night of the 11th inst. He slept at the Salt Lake City Theatre, and was just retiring when the fatal casualty occurred. The members of the companies in town and the stage hands made up a collection to defray his burial, but it was discovered at the inquest that he had a savings bank account sufficient.

By request, Marie Stone-Macdonald and Eugene Cowles, of the Bostonians, sang before Dr. Vail's congregation in the Grand Opera House, St. Paul, Minn., on Sunday morning, the 15th inst. Miss Stone sang "Come Unto Me," by Coenen, and Mr. Cowles sang "Blessed Are They," by Dudley Buck. The house was packed. Dr. Vail is a great admirer of the lyric stage, a broad-minded man, and a warm friend of the profession.

MANAGER JOHN W. NORTON, of St. Louis, left that city for Hot Springs on the 17th inst. and returned on the 20th inst., bringing with him William M. Connor, the former manager of John McElough. Mr. Connor has been very ill at the Springs all Winter. He was taken to the St. Louis Hospital on his arrival for treatment. Stuart Robson, Joseph Jefferson, and other actors in the city have visited Mr. Connor.



## MADAME MODJESKA HONORED.

The Goethe Society's reception to Madame Modjeska at the Hotel Brunswick, last Friday afternoon, was very successful. The salon was crowded with distinguished people, the paper read by the honored guest was charming, and the social aspect of the affair was most pleasant.

A. M. Palmer, president of the Society, introduced Madame Modjeska in the following graceful words:

LADIES AND GENTLEMEN: The members of the Goethe Society do not need to be told, but our guests may, perhaps, be reminded—that it has been our custom occasionally to honor our distinguished members of the dramatic profession. There is a peculiar appropriateness in this being done by a society bearing the name of Goethe, for the whole history of that great man's life shows that not only did a love of the stage, stage management, and of stage literature possess him, but that he also loved the men and women of the stage, and, indeed, at one time in his life, at any rate, their acquaintance and friendship.

Several years ago we had the honor of extending a welcome to the most distinguished actor who has graced the stage since the days of Garrick, Henry Irving. Last year we met in this room to listen to and bestow our congratulations upon Mrs. Kendal. To day we are gathered to meet a lady whose birth, whose early associations, and whose early stage training were more foreign to us than those of either of the guests I have named, but who, I may venture to say, we are ready to claim as being bound to us by closer ties of art and affection.

Madame Modjeska had a career and a distinguished one in her own distant country. But the day she adapted our tongue as her own, and made her debut upon the stage at San Francisco, she commenced a distinctly new career. That day also the American stage gained a new actress, one of the best equipped, most highly accomplished, and worthy actresses who ever adorned it.

I shall not speak of the good this lady has done to the members of her profession in America, through the influence of her artistic work and of her most worthy life, further than here to publicly acknowledge them, and in the name of that profession to publicly thank her for them. But I do maintain that we may fairly claim her as an American actress. As such we are proud to welcome her, and as such I now have the high honor and the great pleasure to present her to you.

Madame Modjeska was received with long continued applause. She read from a manuscript in a sweet, clear voice, and she was obliged to pause frequently because of the plaudits of her listeners.

## MADAME MODJESKA'S ADDRESS.

Two years ago, in our canyon in California, I was sitting under the oaks with a little book in my hand. It was Thomas Lodge's story of "Rosalynde." When I finished reading I sat for a moment absorbed in thought. Paper and pencil were at hand, and I felt tempted to write a sketch of one of the best beloved characters of my repertoire. In one afternoon I did the dreadful deed—and here it is.

You must not think that I am going to try to teach anything. The sketch, like all sketches, is incomplete, and not of any literary value, as you can easily imagine. I was asked to read before you. I had this thing at hand, and I give it to you as I would offer a bunch of wild roses to those who would come to see me in our mountain home in California. It rests with you whether you keep the flowers or throw them away. One way or the other, you will be right to do as you please. You could not wound my vanity, because I have none in regard to this trifling.

Thomas Lodge, it is well known, was Shakespeare's contemporary author. He was born in 1556 and died in 1623. He wrote his novel called "Rosalynde" in 1590. On his story Shakespeare based his play, As You Like It.

Who is Rosalind? Thomas Lodge describes her beauty and her virtues in most glorious and rather extravagant terms.

... for upon her cheeks there seemed a little between the Graces, who should bestow most favour to make her excellent. The blush that glowed on her cheeks when she kissed the shepherd on the hills of Lamon was not tinted with such a pleasant dye as the vermilion flourished on the silver hue of Rosalind's countenance; her eyes were like those lamps that made the wealthy covert of the heavens more gorgeous, sparkling favour and disdain; courteous and yet coy, as if in them Venus had placed all her secrets and Diana all her chastity. The tresses of her hair, folded in a caul of gold, so far surpassed the burnished glitter of the metal as sun doth the mearest star in brightness. The tresses that fold in the brows of Apollo were not half as rich to the sight, for in her hair it seemed love had laid himself in ambush, to entrap the proudest eye that dared gaze upon their excellence. What should I need to decipher her particular beauties, when by the censure of all she wasthe paragon of all earthly perfection.

Alinda, in Lodge's novel "Celia" in the "Oration to her Father in Defence of Rosalind," says: "Her wisdom, silence, chastity, and other such rich qualities, I need not decipher."

But we need not look for information to any other authority than Shakespeare himself. With all the consistency of an experienced playwright, and the good judgment of a clever stage-manager, he does not leave entire freedom to his actors, but gives them necessary hints how to impersonate the character, and thus compels them to follow closely his own conception. Rosalind is so well pictured by different characters of the play that there cannot be any doubt as to the interpretation of the part. In the first act of As You Like It, Duke Frederick, speaking of Rosalind, expresses himself as follows:—

"She is too subtle for thee; and her smoothness, Her very silence, and her patience, Speak to the people, and they pity her. Thou art a fool; she tells thee of thy name. And thou wilt know more bright, and seem more virtuous, When she is gone."

It is enough to read this passage to know that she is subtle, smooth, silent, patient, bright, and virtuous. Shakespeare is not content to describe his heroine's character—he also draws an outline of her physical appearance. In her scene with Celia at the end of the first act, Rosalind says of herself: "I am more than common tall."

"Madame Modjeska desires us to say that some time after writing this paper she sent the MS. to a journalist of this city, who had earnestly requested her to send him for publication an article from her pen. He neither acknowledged its receipt nor published it. The paper appears in THE MIRROR in its entirety as it was delivered before THE Goethe Society. —[EDITOR DRAMATIC MIRROR.]

Orlando, in his poem, thus sings her praises:

Helen's cheek, but not her heart,  
Cleopatra's modesty,  
Atalanta's better part,  
Said Lichetia's modesty.

In another instance, Oliver—quoting Orlando's description of Ganymede—says:

The boy is fair,  
Of female favour, and bestows himself  
Like a ripe sister; but the woman low,  
And browner than her brother.

We see by all these descriptions that she is tall, golden-haired, majestic, beautiful.

Having become thus acquainted with her moral and physical excellences, let us see how she appears in contact with the surrounding people and events.

In the first scene of the play, we have learned from Charles, the wrestler, that her father has been banished by Frederick, but being very much beloved by her cousin Celia, Frederick's daughter, she is retained at the court, and treated kindly by the usurping Duke. On her first appearance, she comes before us with a cloud of sadness on her brow, and wins our sympathy at once. We love the noble girl for the sake of her sorrow and patience, and we pity her. Celia tries to comfort her, but it is not easy to forget a banished father, and she answers softly: "I show more mirth than I am mistress of." But when Celia insists, accusing her with a childish petulance, of lack of love for her, she shakes off her sadness, saying: "I will forget the condition of my estate to rejoice in yours." This is our first insight into her soul. Her unselfish nature comes out with these lines, as well as her superiority over Celia, whom she humors so willingly. She is now ready to devise sports: "What think you of falling in love?"

A sad sport, indeed, but quite in harmony with her present disposition. Heart softened by sorrow is a fertile soil for love. Love is in rare relation to sorrow, as well as its best remedy. Even the happiest moments of lovers are often tinged with sadness, which refines their feelings and lends them a charm of poetry. It is, then, quite natural that Rosalind's first thought while trying to ward off her grief turns to love. She does not want to trifle with it, either, for when Celia suggests to make sport withal, and love no man in good earnest, she abandons at once the idea, saying: "What shall be our sport, then?"

Ah! Rosalind, they praise thee for silence—silence means thinking, and thou art full of thought. Who knows what tricks imagination has played on thee, and what visions thy pure but fertile brain has spun in thy solitary hours? Hast thou not seen in thy "mind's eye" some hero, some youth with eagle eye and strong arm pressing thee to his manly breast? Confess, sweet Rosalind, thy heart is prepared and waiting for the magic touch. It will soon come, and love will then take so strong a possession of thee that all thy sorrow will be drowned in it, all will be forgotten, and nothing left in the world but he, the hero, the incarnate vision of thy dreams. Thou wilt not like to talk of fathers "whilst there is such a man as he!"

Rosalind and Orlando's love is love at first sight, sudden and spontaneous. Lodge says: "Love, willing to make him as amorous as he is valiant, presented him with the sight of Rosalind, whose admirable beauty so inveigled the eye of Rosalind (Orlando) that, forgetting himself, he stood and fed his looks on the favour of Rosalind's face, which she perceiving, blushed," etc. On her side, Rosalind, during the wrestle, "to encourage him with a favour, lent him such an amorous look as might have made the most coward desperate," etc.

In As You Like It the only indication of that spontaneous passion is in Rosalind's simple question: "Is your love the man?" and then, in her answer to Frederick, when he asks if they "crept hither to see the wrestling"—"Ay, my liege, so please you, give us leave." A moment before she did not like to stay. "Is there any else longs to see this broken music in his sides? Is there yet another dotes upon rib-breaking?" Her noble nature revolts against this sight of the brutal sport, but she has seen Orlando, and the rib-breaking becomes a second consideration. One glance has decided her fate. What a beautiful passage it is, in which she and Celia entreat Orlando to give up the wrestle! How deeply moved she appears when Orlando replies, in a firm but gentle manner, "If I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so. I have none to lament me." Her heart nearly leaps from her mouth to him—"The little strength that I have, I would I were with you." Yes, love has taken possession of her; it governs her looks, her acts; it makes her bosom heave with anxiety, and brings tears to her eyes. How happy she is when Orlando brings down the wrestler, and when he reveals his name, her gladness is complete. He is now her real hero, forever. He is Sir Rowland's son, and her father "loved Sir Rowland as his soul." The man she loves is noble, beautiful, and courageous. He was only a young man a while ago; now she calls him "gentleman." She knows he is one. Farewell constraint! She gives him her chain, one of the last remnants of her former wealth, for "her hand lacks means." She even forgets herself a little, but we forgive willingly, since she sweetly confesses her sin: "My pride tell with my fortune." We feel, however, slightly alarmed when, provoked by Orlando's silence, she almost betrays her feelings by saying: "You have wrestled well, and have overthrown more than your enemies."

This short scene is one of the most exquisite in the play! Its delicacy requires a very careful treatment, and woe to the Rosalind who forgets at that moment that she is a duke's daughter and refined, both by nature and training.

In studying the play one can easily see that the part of Rosalind has not been written for what we actors call "points," for effective entrances and exits, etc. It would be easy

to produce a melodramatic effect in the scene with the Duke Frederick at the end of the first act, but it would be a great mistake. Rosalind is never loud. Shakespeare himself told us that she is smooth, patient, and silent. Even in her indignation she is not disrespectful. "Then, good my liege, mistake me not so much to think my poverty is treacherous." The only passage in the part that is really meant for applause is the epilogue, and as such it has nothing to do with Rosalind's character. It is not she who speaks; it is the author and manager who recommend their play to the audience.

There is not enough space in this paper to make a close analysis of each separate scene. My object is to give a sketch, therefore I shall not dwell any longer on the final scene in the Duke's palace, where the banished Rosalind resolves to travel in the company of Celia and the clown. I'll follow her to the forest of Arden, to meet again the proud lady who will have "no worse a name than Jove's own page," and therefore calls herself Ganymede. It is worth while noticing that Rosalind, while putting on a man's costume, has not assumed with it the air of swagger or rudeness, but of chivalry. She protects and supports her cousin as a man would do, and forgets her own fatigue, in order to "comfort the weaker vessel." When she addresses Corin, asking him for food and shelter, she thinks more of Alena than of herself. "Here's a young man with travel much oppress'd and faints for succour."

She is now at liberty, free as a bird! I see her roaming in the woods, making garlands for Alena's brow, or speaking of Orlando to the stars. His face is ever before her eyes, her heart is full of that delightful passion which grows stronger instead of decreasing in the absence of her lover. I perceive her sitting on a rock overlooking a brook, the singing birds mingling their voices with the mellow rippling of the stream, the leaves of the tree tremble and glisten in the rays of the sun like a flock of silver butterflies.

She bends over the crystal water where she beholds her loveliness. A faint smile appears on her lips, followed by a sigh. Ah! if the good fairies could bring Orlando here that she might see his face next to hers in a frame of ivory and eglantine. Patience, sweet, loving girl, he will come, he will soon be here!

And he comes indeed! (at least, so Celia tells her.) Oh, what rapture! how quickly her heart beats, how rapid her thoughts, how fluent her tongue grows! The first cry of joy is immediately followed by the awakening of her inborn modesty, she wore the boy's garb for some time before, and never felt ashamed of it, but now—Orlando may see her! "Alas! the day!" what will she do with her doublet and hose? and then the catarract of words—questions—following each other with a wonderful rapidity. It seems as if her whole nature had suddenly undergone a change, and that a clever, slightly satirical, dignified young lady had turned into a perfect child. "What did he, what said he, how looked he?" etc.—all without stopping—without waiting for an answer. What has become of the "silent" Rosalind? Where is her "patience" so highly praised?—all gone and melted away before the name of Orlando.

"But soft, comes he not here? yes 'tis he!" Her first impulse is to "sink by." But how can she stay away? She hears him talk; her name is pronounced, she must speak to him instantly. A happy idea strikes her: the doublet and hose are welcome; she will "speak to him as a saucy lackey"; she will know how deeply he loves her. Her impatience to attack this subject is so great that she begins at once. "What is't o'clock?" and at Orlando's answer that there is no clock in the forest, she immediately replies: "Then there is no lover in the forest," etc.

I suppose that Rosalind intends to be very boisterous and rude in this scene, but she scarcely succeeds in it, judging by Orlando's remark: "Your accent is something finer than you could purchase in so remote a dwelling." It is obvious that she cannot be a hoyden, and, although she assumes the manners of a lackey her inborn gentleness and refinement must be visible to the eye, as a fair face would be from behind a veil of gauze, or a beautiful form under a drapery, even if that drapery were made of coarse linen.

I will stop here my analysis of Rosalind's character, as it has been wholly revealed to us in these few scenes. All her mental gifts are now concentrated in love, which acts upon her like a stimulus, bringing forth all the brilliance of her versatile nature. From the beginning to the end the part of Rosalind is a string of marvels of dazzling beauty. What opportunities for good acting! Her dissembling, her mock marriage, her quick and witty retorts, all the unrivaled riches of the dialogue give an ample scope for developing the character, and there is no need of any additions to make the part still more attractive. Some actresses add a cuckoo song. The song only mars the unity of the dialogue, and produces the effect of a couplet in a comic opera.

To conclude, I will repeat what I have conveyed before, that the part of Rosalind cannot be treated in a naturalistic manner. The play being an idyl and a poem more than a comedy, its heroine must be in harmony with it—not tread too heavily upon the ground, but touch it lightly with fleeting steps. Her merriment is not necessarily boisterous, but it must reach our ear pleasantly as the echo of a child's laughter in the woods. Her love making is not a picnic flirtation, but an expression of true sentiment and an overflow of first spontaneous passion.

In the early editions of Shakespeare Rosalind exclaims in the first scene of the third act, after the reading of one of Orlando's poems by Celia: "O, most gentle pulpit, what tedious homily of love have you wearied your parishioners withal!"

Now, I have noticed that in some new editions, and especially in stage editions, the word *pulpit* has been changed to *Jupiter*.

It was likely at first a misprint, but it has been repeated since not only in the books, but even on the stage.

The error seems obvious, for if the name of Jupiter were used only for the purpose of exclamation, as "Jove" or "Lord" then he would not be adorned with the inappropriate epithet of *most gentle*. If it applied to the whole sentence and Rosalind applied this name to Celia, then the comparison would be lame, because Jupiter does not deliver homilies and has no parishioners.

## THE LAST STRAW.

Special Dispatch to The Mirror.

CINCINNATI, Jan. 23.—The Last Straw, a comedy adapted from the French by Frederic Horner, was presented for the first time in this country to-night, at the Pike Opera House, by Augustus Pitou's stock company. The action is in London, and is divided into three acts.

The play opens with a squabble between a young husband and a young wife, and the plot develops in a most amusing way from this incident.

The Last Straw is one of the best comedies seen here this season, and Mr. Pitou is to be congratulated. Minnie Seligman, Nelson Wheatcroft, William Faversham, and W. H. Thompson made personal successes.

JAMES McDONOUGH.

## HILL VS. THE DREWS.

Special Dispatch to The Mirror.

CHICAGO, Jan. 25.—Edwin Hopkins, Jr., of New York, representing J. M. Hill, appeared to-day in Judge Tulley's room of the Supreme Court to secure an injunction to restrain Sidney and Gladys Drew from playing in That Girl From Mexico, at McVicker's Theatre, to-night.

After hearing the motion, Judge Tulley ordered the defendants to file an answer, and continue the case for ten days.

Mr. and Mrs. Drew say that the suit will be abandoned by J. M. Hill, as, they claim, the manager has no case against them.

LANSIE J. CHAMBERS.

## BENEFITS FOR COLONEL M'CAULL.

Up to Saturday night the sale of seats for the benefit to be given to Col. John A. McCaull, at the Metropolitan Opera House, on Feb. 11, was \$3,500.

Orders for seats and boxes will be placed on file and filled in the order that they are received. A. M. Palmer, Frank W. Sanger, and T. Henry French are the finance committee, and subscriptions should be sent to them.

On the same day, the Chicago managers and actors intend to give a benefit for Col. McCaull. The Tar and the Tartar company will be in Boston on that date, and it, too, will give a benefit. It is likely that other companies in Boston will join in.

The Pauline Hall company, on tour, will also give a benefit on Feb. 11.

The volunteers for the benefit at the Metropolitan include Attalie Claire, Louise Schirmer-Mapleson, Agnes Booth, Carmencita, Jesse Williams, Aunt Louisa Eldridge, Tony Pastor, Francis Wilson and Lillian Russell in the second act of *Erminie*, The Trip to Chinatown company, the Miss Helvett company, La Cigale company, several of Abbey and Graun's singers, either Damosch's or Gilmore's orchestra, and the Lyceum company.

All the boxes probably will be sold by subscription, and they are expected to bring not less than \$100 each.

## OBITUARY.

Archie Lindsay, the actor, died in this city on Sunday at midnight. His death was caused by mental trouble. He had been ill for a year. Mr. Lindsay first came to this country from England as a member of the late George S. Knight's company. Last year he was a member of Robert Mantell's company. He was a competent actor. His funeral will be on Wednesday. The interment will be in the plot of the Actors' Fund at Evergreens Cemetery.

## GLEANINGS.

FANNY DAVENPORT is ill and idle, this week. She is at the St. Cloud. Her season will be resumed next Monday at the Grand Opera House.

The manager of the Park Theatre, Columbus, O., writes: "Largest audience of the season greeted Griffin and Wilson's *Peck's Bad Boy*, on Sunday night, at this house."

H. S. TAYLOR says that he has sold his interest in his various road companies, and he promises to devote himself exclusively to booking traveling companies and filling time for out-of-town theatres.

THE treasurer of the St. Charles Hotel, New Orleans, telegraphed yesterday: "Jean Vorhees in Only a Farmer's Daughter had an immense opening house last night. There were more than 1,000 paid tickets."

FANNY RICE has three short one-act comedies in preparation. They will be played at matinees. Miss Rice opened to a large house in Harlem, last night. Her season has been very successful.

C. E. JOHNSON, the MIRROR correspondent in Salt Lake City, writes that a month ago he made some photographs of Mary Bird, who met with an untimely and painful death in Cincinnati. Mr. Johnson will be pleased to forward one of these photographs (presumably the last taken) as a souvenir to any of the dead actress' friends, on receipt of address and professional card.

MANAGER JACOB GOTTLOB, of the Bush Street Theatre, San Francisco, is often called upon to produce the Christmas present given him by his employees. It consists of a gold locket, set with diamonds, and a silver card bearing his name, the date, and occasion of this handsome gift.



## THE BATTLE HAS BEGUN!

THE WORK OF AMENDING THE LAW AND RE-  
SISTING GERRY'S Czar-LIKE POWERS  
STARTED.—THE PROFESSION'S SENSE OF  
JUSTICE REVOLTS.—"THE MIRROR" SEES  
THE BELL ROLLING.

Mr. Gerry has gone too far. The long suf-  
fering theatrical interests of this city are  
aroused, and the legislature will be invoked to  
change the law so that children shall be per-  
mitted to appear on the stage under proper  
conditions.

On Saturday morning THE MIRROR received  
from ex-Judge Dittenhoefer a draft of the  
proposed amendment, kindly drawn by him  
at our request. Following is the text of the  
act, the words in italics, in section 3, show-  
ing the change that is demanded:

An Act to amend Section 292, Chapter 676  
of the Laws of 1881, known as "The  
Penal Code."

The People of the State of New York repre-  
sented in Senate and Assembly do enact as  
follows:

SECTION 1. Section 292 of Chapter 676 of  
the Laws of 1881, entitled "An Act to Estab-  
lish a Penal Code" is hereby amended to read  
as follows: "A person who employs or causes  
to be employed or who exhibits, uses, or has  
in his custody for the purpose of exhibiting  
or employing any child apparently or actually  
under the age of sixteen years, or who having  
the care, custody or control of such child,  
as parent, relative, guardian, employer, or  
other wise, sells, lets out or gives away or in  
any way procures or consents to the employ-  
ment or exhibition of such child either—

1. As a rope or wire walker, dancer, gym-  
nast, contortionist, rider or acrobat, or
2. In begging or receiving alms or in any  
mendicant occupation, or
3. In peddling, singing, or playing upon a  
musical instrument, or in a theatrical exhibi-  
tion injurious to the health or morals of  
such child, or in any wandering occupation, or
4. In any indecent or immoral exhibition or  
practice, or
5. In any practice or exhibition dangerous  
or injurious to the life, limbs, health or morals  
of such child.

Is guilty of a misdemeanor. But this sec-  
tion does not apply to the employment of any  
child as a singer or musician in a church,  
school, or academy, or in teaching or learning  
the science or practice of music, or as a musi-  
cian in any concert with the written consent  
of the Mayor of the city or the President of  
the Board of Trustees of the village where  
such concert takes place.

This amendment, if adopted by the legis-  
lature, will permit a child to act in all cases  
where its appearance is not "injurious to the  
health or morals of such child." That is a  
modest requirement and one that will meet  
the views of the people, for if a child is not  
inured in health or in morals by taking part  
in a performance nobody—except a fanatic  
like Mr. Gerry—can find any ground on  
which to base an objection.

THE MIRROR next drew up the subjoined  
pledge of cooperation, and it was submitted  
for approval and signature to every repre-  
sentative manager and officer of a reputable  
theatrical society or club who could be  
reached before the hour of going to press.  
Not one hesitated to sign it. All added to  
their formal pledge of support expressions of  
heartily approbation and willingness to unite  
in bringing the matter to a successful con-  
clusion.

Here is the pledge, with the names signed  
to it:

The undersigned theatrical managers and  
others interested in the theatrical business,  
heartily approving of the foregoing proposed  
amendment of the law known as Section 292,  
Chapter 676, of the Laws of 1881, known as  
"The Penal Code," which prohibits the em-  
ployment or exhibition of children in theatrical  
exhibitions, hereby pledge our support to  
any proper movement that may be made to  
secure its passage, and hold ourselves ready  
to attend a meeting to be called in this city  
for the purpose of bringing the matter before  
the legislature during its present session.

EDWIN BOOTH,  
T. HENRY FRENCH,  
A. M. PALMER,  
DANIEL FROHMAN,  
FRANK W. SANGIER,  
MRS. E. L. FERNANDEZ,  
CHARLES FROHMAN,  
THEO. MOSS,  
C. B. JEFFERSON, KLAUF  
AND ERLANGER,  
H. R. JACOBS,  
W. A. EDWARDS,  
HOYT AND THOMAS,  
COLONEL MILLIKEN,  
REINHOLD ARONSON,  
A. H. CANBY,  
J. J. SHER,  
J. A. BROWN,  
H. S. TAYLOR,  
W. H. MORTON,  
J. M. HILL,  
J. WESLEY ROSENQUEST,  
PROCTOR AND TURNER,  
WILLIAM H. DUNLEVY,  
EDWARD HARRISMAN,  
MARKS AND NORMAN,  
SIMMONDS AND BROWN,  
ALICE FISHER [for Twelfth  
Night Club].

Within two days it is expected that every  
manager in town not represented in the fore-  
going list will be added to it.

A preliminary meeting will be called inside  
of the next few days. It is probable that that  
meeting will be followed by a summons to

the profession generally to attend a mass  
meeting. Suitable resolutions will be adopted,  
and the amendment will then be sent to Al-  
bany, backed by a chorus of support that will  
command the attention of our law givers.

The profession has suffered too long from  
Mr. Gerry's arbitrary rule. Poor children  
have been forbidden to earn an honest living,  
the rights of managers and the public have  
been interfered with, the indignation of the  
community has been aroused.

We are confident that the active measures  
now begun will lead to a salutary change.

A reporter for THE MIRROR called at the  
office of the S. P. C. C. to ascertain Elbridge  
T. Gerry's views—if he had any—on the  
subject of the proposed amendment.

The reporter sent in his card, and Mr.  
Gerry's secretary appeared.

"You come about the theatrical children?"  
asked the secretary.

"Yes."

"Well, Mr. Gerry won't talk to THE MIR-  
ROR about theatrical children. There's no  
use, you can't see him. When THE MIR-  
ROR took the proper view of the matter Mr.  
Gerry was glad to see you, but now that  
THE MIRROR does not take the proper view,  
Mr. Gerry won't see you."

From which it is to be inferred that with  
Mr. Gerry the proper view is only and  
always his own view.

The secretary further vouchsafed the as-  
sertion that Mr. Gerry intended to "enforce  
the law."

Let us hope that the law will now be  
speedily altered so that its enforcement by  
Mr. Gerry will achieve only the objects for  
which it was originally intended.

## THE DARK SIDE.

The Gus Homer company closed at Dan-  
ville, Va., on the 16th inst. Mr. Homer paid  
all the bills he owed in the town, and then  
divided what was left with the members of  
his company, who succeeded in getting away.  
Continued bad business was the chief cause  
of the closure.

Our correspondent at Zanesville, Ohio, re-  
ports that the Lizzie Evans company, playing  
Miss Prue, disbanded in that town on the  
16th inst. Cause continued bad business.  
Manager Henry paid salaries in full, and  
furnished each member of the company with a  
ticket and sleeper to New York.

Our German Ward succumbed to poor busi-  
ness at Joplin, Mo., on the 16th inst., and  
closed season.

William S. Beecher, announcing himself as  
the manager of Stevens' Minstrels, is reported  
to have deserted that troupe, numbering ten  
people, a short time ago at Verona, nine-  
miles from Pittsburg, Pa., after opening to a  
\$1 house. Most of the company were from  
Cleveland.

Reeves' Opera company closed season at  
Brunswick, Ga., on the 16th inst. Bad busi-  
ness. William Martin, of the company,  
passed through Savannah on his way to  
Chicago two days later, and reported salaries  
unpaid.

G. W. Winnett, manager of Joseph J. Sul-  
livan in The Blackthorn, writes: "In your last  
issue you had my company in the Dark Side  
as being closed, and that we might go out  
again. Where you got your information from  
I don't know. We were compelled to lay off  
for two weeks on account of Mr. Sullivan and  
other members of the company being sick,  
and we cancelled two weeks of one-night  
stands. We shall resume the road for the  
balance of the season, opening in Harris'  
Theatre, Cincinnati, week of Feb. 7 or before."

## HOW IT ENDED.

The attempt in certain quarters to stir up  
a sentiment of opposition to the Actors' Fund  
Fair has collapsed.

In one direction this attempt took the form  
of a series of absurdly violent, obscenely  
worded diatribes against the promoters of the  
Fair.

Of course, this had no other effect on the  
profession than to create transient amuse-  
ment. The source and the methods of the  
attack, taken together, formed a distinctly  
humorous combination.

The week before last, however, the owner  
of several news-stands in the principal hotels  
of this city happened to see one of these di-  
atribes. He promptly ordered the copies of the  
sheet containing it to be taken off his  
counters.

He went further. As a stockholder in the  
chief newspaper distributing agency of the  
country, he brought the matter before the  
authorities.

The authorities forthwith notified the pro-  
prietors of the paper that unless the publica-  
tion of the stuff was stopped and a public  
apology made to the promoters of the Fair  
they would handle it no more.

Having had as much experience in eating  
dirt as in printing it, and no other alternative  
presenting itself, the paper had to swallow  
its dose, apparently with the utmost meek-  
ness and humility.

And that was the inglorious ending of the  
great crusade against the Fair and the bad  
men and women that are going to make  
\$100,000 out of it for the Actors' Fund.

Jerome Stokes left the U and I company in  
St. Louis, and returned to New York to see  
his wife, who is quite ill. Harry Standish has  
taken his place.

DYEING AND CLEANING.—Costumes cleaned  
and renovated. Special rates to the profes-  
sion. Orders by express promptly attended.  
Goods forwarded. Discount on company work.  
Lord's Dyeing and Cleaning Office, 23 E.  
15th St., bet. Broadway and 5th Ave.

## MATTERS OF FACT.

May Lozanger is playing leading business  
with the Labadie combination.

Grace Gayler Clark, the clever light com-  
edy actress, is receiving warm praise from  
the press for her work with Pathé Rosa this  
season.

Olive Berkley, who used to be known as  
Little Olive, has just returned with her  
mother, from a very successful lecture tour  
in the South.

Julie Mackey has made a hit with The  
Latest Fad company.

F. D. Linn, proprietor of the Hotel Wash-  
ington, Jersey City, N. J., caters to profes-  
sional people, and makes special rates for  
their benefit.

James H. Gleason, manager of the Grand  
Opera House, Seneca, Kans., desires a few  
first-class attractions to fill open dates this  
season.

A summer theatre and hotel at Lakeview,  
Ala., may be rented by responsible parties.  
Opera companies are said to do a large busi-  
ness during the Summer in this town.

Persons of ability desirous of obtaining a  
thorough stage training, will be offered an  
opportunity to appear permanently in New  
York, by applying to Box 4789, P. O.

J. F. Conklin has returned to the manage-  
ment of the Grand Opera House and Ly-  
ceum Theatre, Minneapolis, and will book  
attractions in connection with the Metropol-  
itan Opera House, St. Paul, Minn.

W. E. Macdonald, at present advance  
agent for R. L. Victor, the mesmerist, de-  
sires a position as manager or advance man  
for a company now on the road.

The Enquirer Job Printing Company, of  
Cincinnati, have issued their annual cata-  
logue for 1892, and will send it to all man-  
agers who apply for it.

The Pay Train has broken the record for  
large audiences at the Grand Opera House,  
Pittsburg, Pa. Fourteen thousand four  
hundred and eighty-seven tickets were taken  
at the doors during the week.

The Lynn, Mass., Theatre desires two or  
three strong attractions for Feb. 1, 2, 3, and  
4. Wire at once.

A Herrmann is now sole owner of U and  
I, and wishes all managers holding contracts  
to communicate with him, care Herrmann's  
Theatre.

## LETTER TO THE EDITOR.

IT WAS THE KENDALS' IDEA.

COLONEL SINN'S PARK THEATRE.

BROOKLYN, Jan. 21, 1892.

To the Editor of the Dramatic Mirror:  
Sir.—In answer to the paragraph which appears  
in this week's issue of your paper, to-wit:

"During the Kendals' engagement at the Brooklyn  
Park Theatre the management excluded the press  
representatives of all but the local papers. This is  
the only attraction of the many that have visited  
Brooklyn this season that deems parsimony  
economical."

I would say that Mr. Daniel Frohman, the man-  
ager of the Kendals, insisted upon having the clause,  
"none but the local press to have seats." Several  
letters passed between us about this clause, but it  
was the Kendals, and this clause or no Kendals it  
we did not agree.

So please place the blame in this matter where it  
belongs, and oblige, Yours truly,

WILLIAM E. SINN.

We do not think that the meaning of the para-  
graph quoted by Colonel Sinn was ambiguous. The  
responsibility of the attraction for the action in  
question was stated clearly, and no reference was  
made to the local management. —EDITOR DRAMATIC  
MIRROR.

## SHE COULDN'T MARRY THREE.

Miss Kennedy's managers are having pre-  
pared by Wise & Co. an entire new setting  
for the third act of She Couldn't Marry  
Three, which will be one of the most elab-  
orate pieces of scenic work ever carried and  
hds fair to eclipse the wonderful scenic effect  
used in the other acts. Such liberal expendi-  
ture is one of the reasons why Miss Kennedy's  
business is so uniformly big, and also why  
Miss Kennedy and her play give such entire  
satisfaction.

## PEOPLE'S THEATRE

Week of January 25, 1892

"NOTHING SUCCEEDS LIKE SUCCESS"

EFFIE ELLSNER, In Her Original Character  
HAZEL.

With the Original  
DUNSTAN, C. W. COULDOCK

Supported by  
FRANK WESTON, PITTACUS GREEN.

And a Carefully Selected Company, in the  
Greatest of all Madison Square Theatre Suc-  
cesses,

HAZEL KIRKE.

A Laughter and Tear-Producing Domestic Comedy.  
Drama.

PLAYED BY THEM OVER 1,200 TIMES.

H. K. Kirke gives home to every heart.

## Important Notice

Readers of Judge Wallace of California I am  
now sole owner of the comedy

U & I

and hereby give notice that I am not responsible for  
any obligations incurred by Mr. George W. Lederer.  
All managers holding contracts address me, care  
Herrmann's Theatre.

A. HERRMANN.

H. PRICE WEBER, Manager Boston Comedy Co. No.  
10, tenth season. Organized May 24, 1876. Address 202  
Washington Street, Boston, Mass., or Augusta, Maine.

## The Talented Actor.



## ROBERT B. MANTELL.

Thus points the way to a splendid vocal condition.  
Fourth Street Theatre, New York.  
Dramatic Music and producer of my company have often  
been called on to sing in the most difficult and  
difficult to sing and hard work, and I have never  
been disappointed. Yours sincerely, R. B. MANTELL.

DR. WARREN'S WILD CHERRY AND SAR-  
SAPARILLA TROCHES are for sale by druggists  
generally. Box sent by mail on receipt of 25 cents  
by the AMERICAN MEDICINE CO., Manchester, N. H.

## PAINLESS DENTISTRY.

## Allan S. McDougall, D.D.S.

Of the Royal College of Dental Surgeons and  
the New York College of Dentistry.

133 West 42d Street, New York.

OFFICE HOURS, 9 A. M. to 4:30 P. M.

BELLEVUE HOSPITAL MEDICAL COLLEGE.

Aug. 14, 1890.

This is to certify that I have witnessed the prepa-  
ration of an Anaesthetic agent, devised by Dr. A. S.  
McDougall, for the production of Anesthesia in  
sensitive teeth requiring to be filled.

On chemical analyses, I find it contains nothing  
which can injure any portion of the dental struc-  
ture.

I have seen its application to cavities in very sen-  
sitive teeth, in different persons, and observed that  
within a few minutes after its employment the  
teeth were thoroughly excavated in the usual man-  
ner, and filled with gold or cement, without the  
slightest pain to the patient.

The action of this potent agent was limited to the  
teeth to which it was applied.

Moreover, no injurious or disagreeable effects  
were afterwards produced, which sometimes occur  
in the administration of well-known Anaesthetics.

I therefore commend to the Medical Profession  
and to the public this marvelous Anesthetic, which  
can so speedily accomplish a result Dentists have  
long desired.

In many patients' familiar to both professions,  
this entire relief from pain during dental opera-  
tions is not only gratifying, but essential.

By this means, all shock to the nervous system  
may be entirely prevented in the treatment of the  
most sensitive teeth. Respectfully submitted,

R. OGDEN DOREMUS, M. D., LL. D.,  
Prof. Chemistry, Toxicology, and Medical Jurispru-  
dence in the "Bellevue Hospital Medical Col-  
lege."

To A. S. McDougall, D. D. S., 133 W. 42d Street,  
New York.

## T. D. FRAWLEY,

with

WILLIAM H. CRANE COMPANY.

## LYNN THEATRE

LYNN, MASS.

Feb. 1, 2, 3 and 4, Open.

Two attractions wanted. Wire at once.

EN ROUTE.

## NEW YORK DAY BY DAY

New booking for season 1892-3.

W. J. THOMPSON.

## Grace Gayler Clark

LIGHT COMEDY AND LEADS.

With Pathé Rosa season 1892-3.

Address Simmonds & Brown.

CHAS. L. LIETZ,

Successor to Helmer & Lietz.

## THEATRICAL WIG MAKER

Grease Paints, Powders, Etc. A large

stock always on hand.

120 FOURTH AVENUE,

bet. 10th and 11th streets, New York.

## American Academy of

the Dramatic Arts.

LYCEUM THEATRE BUILDING, N. Y. CITY

F. H. SARGENT, Director.

For the season of 1892-3. Apply to

R. D. STEPHENSON, Business Manager.

## FOR SALE.

A Collection of Valuable Loose-Point D'Aleghon,  
Marie Antoinette, Cane and Bonaparte, Five  
Yards of Lace to match Cane, Point Applique  
Shawl, ordered and designed for a Wedding Veil,  
can be used as Tricory.

Address W. MIRROR Office.

## DION BOUCICAULT'S PLAYS

For sale on royalty. Apply to

MISS MARRBY, 21 W. 42d St., New York.



## THE WAY OUT.

Interest in the proposed National Association of Theatre Managers is spreading. The idea is taking hold with a grip that bids fair to last until permanent results have been accomplished.

It may be a good while before the actual steps to form the association are taken. And then again it may be only a few weeks.

The Mirror does not lean toward an unduly optimistic view of the situation, but it is inclined to think that the organization will be perfected within a reasonable period.

Of course there is a good deal of preliminary work to be done. Of course there is an immense amount of agitation, suggestion, argument, energy to be expended before the actual start is made. We believe fully in the virtue of persistence in a good cause. We have succeeded in overcoming apathy and stirring up activity in connection with beneficial projects heretofore. And we are hopeful that this plan, despite its magnitude, will be carried through eventually.

We have received a number of communications on the subject of the Association. Our space will not allow us to publish all of them this week, but several of these letters are given in full.

First place is given to a very interesting communication from Manager C. W. Currier, who describes the situation in New England and suggests a remedy, similar to that suggested by us, for the present bad business in the small towns. We earnestly commend this letter to the attention of all managers, local and traveling.

AMESBURY OPERA HOUSE.  
AMESBURY, Mass., Jan. 10, 1902.

To the Editor of the Dramatic Mirror:

SIR.—I wrote the following matter several weeks ago, touching upon the one-night stand question. I intended to send it to you before this, but it was overlooked in the pressure of other business. This week's issue of your valued paper, I see, treats of the same subject in extenso—viz., the organization of theatre managers. However, my communication may not be untimely now.

A large percentage of the attractions that have toured New England the present season have been led in their complaints as to the business that they have encountered, and, if reports are true, companies have not had much cause for rejoicing in the other sections of the country, and a general wall has gone forth that the one-night stands are "rotten," expressing it in the vernacular of the profession.

There are two principal causes for this situation of affairs: one is a general depression in business, especially existing in manufacturing centres where the wage-earner, the principal support of the theatres, has suffered much enforced idleness during the past year, and consequently not been in a position to spend much on entertainments; another cause has been the injudicious management of the so-called one-night stands, a prime factor of which being "the showing to death" of a long-suffering public. Towns capable of supporting one good attraction per week have been offered three; towns capable of supporting two have had from four to six, and the consequence is that the theatregoing public have become thoroughly disgusted, and now the sight of a theatrical poster, and instead of the coming of an attraction to town being an event of importance, it excites no interest out of the common, and if it happens to be an unusually strong one, it may succeed in paying its expenses.

In illustration of this I have in mind a new opera house that was built in an enterprising city of some twenty thousand inhabitants five years ago. The first season the house received enormous patronage and it quickly got a reputation for being "a great show town," and in consequence applications for dates from traveling companies were numerous. In conversation with the manager one day I asked him how many attractions per week he was in the habit of booking. His reply was "all that want to come." And I am convinced that he spoke truthfully, for he had six booked for that week, and would probably have had more only there were not nights enough in the week. As a result of this kind of management the town to-day has fallen from grace theatrically, and where good companies formerly played to from \$200 to \$700 per night they are now in big luck, indeed, if the gross reaches \$500. What with booking in more shows than the town would stand and abusing the confidence of the public by offering inferior attractions at superlative prices the reputation of the town has sunk to a level of ridicule in the theatrical world, and now the company that goes in there depending upon the receipts to pay their bill.

This illustration only cites the situation in very many of the one-night stands of the country. The time was not very long since that the announcement of an attraction with a car-load of scenery was sufficient to pack an opera house to the doors. This announcement at the present day carries very little weight with it in the majority of towns, and fails to attract. This is not because the public have become tired of looking at beautiful scenic displays, but it is because the local manager, in this instance has failed to keep faith with his patrons, and permitted unprincipled, fly-by-night companies to come in and advertise a car-load of scenery when possibly they may have possessed one single drop or, worse yet, none at all.

During the past ten years the one-night stand business has become revolutionized. No-very every town of any size now has an opera house, and very many of these rival in elegance and appointment the most pretentious in our larger cities. Towns that formerly rarely saw anything more pretentious than a barn-storming company have, with the advent of their new opera houses, been treated to metropolitan companies, and the successes of the era. As a matter of fact, these self-same metropolitan companies, in many instances, do not play to any more money than the barn-storming companies of a former decade.

The great increase in the number of traveling companies has made it possible for local managers to surfeit their patrons with an amusement. It is a matter to be regretted that many of the new and magnificent opera houses have fallen under the control of men not gifted with the intelligence of the janitors in their employ. It is also to be regretted that the majority of the one-night stand managers are not dependent upon their opera houses for their living, for if they were they would quickly change their policy of management, or be starved out, and relegated to their natural sphere, either of which catastrophes could not but fail to be of benefit to the towns under their control. Where you find one local manager who runs his house with intelligence and judgment, you may find five whose sole aim and ambition is to have his house open for an entertainment that he may have in the lobby as the manager, cravering his vanity with the belief that he is an object of envy and admiration to all beholders, and getting most of his recompense for his services in this way.

If one-night stand managers could be made to realize that only about one-tenth of their population, on the average, were theatregoers, and that of this number the majority were wage-earners, and could not afford to spend more than ten per cent of their earnings on the theatre, just then would they realize that there was a much larger degree of profit in opening their houses once per week to a full house rather than three times per week to about one-third full.

The complaint is made by local managers that, owing to the great number of cancellations, they are obliged to book twice as many attractions as they really want to insure having any. An experience of eight years has taught me that there are very few cancellations made by reputable and responsible traveling managers, and there would be fewer of these were their interests better looked after by the local manager. There should be no difficulty for good towns to secure all of the attractions wanted even at short notice, especially with the present great number of road companies. My observation regarding this how from local managers on cancellations has been that it usually

springs from a notice that is in bad order with the traveling manager, who avails himself of the first opportunity to make his escape from it. Traveling managers are not anxious to cancel good towns.

With the present alarming condition of the business, undertaking for a manager with a costly company to make a tour of them, hence each season sees the traveling manager planning to play less of them; or, if he is obliged to confine himself largely to them, the expense of his equipment is cut down to the lowest possible notch, which means a tendency towards lower salaries for the actors and inferior attractions for one-night stands.

In consequence of the slim prospect of profit in one-night stands the traveling manager takes refuge in demanding the nearest approach to the whole of the gross receipts that he can possibly command when booking them, and, on the other hand, the local manager, instead of employing competent men to do his work, he may have for his executives boys, whose recompense for their services consists in "a pass for the show," and whose sole ambition may be to do just as little as possible to earn that pass.

Since the opera house in a town whose manager gives his time and attention to it, who conducts it on business principles, employs capable help and pays them for their work, and in nine cases out of ten you will find it to be a town where both local and traveling managers thrive. There are plenty of local managers of this type, but they are largely overshadowed by the other class.

Traveling managers are awakening to the fact that they have got to take some steps towards protecting their interests in one-night stands, and a movement towards an organization is being actuated. If this organization is effected the balance of power will be largely with the traveling managers, and they will be able to dictate such terms and conditions as they deem advisable.

It will be a step in the right direction if the reputable one-night stand managers of New England form an association for the purpose of improving their business standing. Select one of their number to represent them in New York at a cost to each member of probably not any more than the cost charged by the New York booking agencies. The open time of each house to be placed in the hands of the representative, all booking to be done by him. The different towns to play the number of attractions per week that their manager may deem advisable, but the result will need to show that their judgment is correct. The sharing terms, a sliding scale to be adopted, and the percentages to be governed by the amount of the receipts. For instance, the house to receive twenty-five per cent, on the first \$100; thirty per cent on the next \$100; thirty-five per cent on the next \$100; forty per cent on the next \$100; and all over. An allowance to be made for orchestras carried by companies touring through New England from New York without writing a letter, and also save a booking agency's commission. The books of the association are at all times open to him and he can see at any time what he may follow or precede in, and calculate upon the opposition. All companies will be booked systematically and all railroad jumps made the shortest possible, avoiding a large amount of unnecessary railroad travel and the corresponding expense. The traveling manager agrees to book no one-night stand outside of the association in New England that they may specify, thus aiding in binding the organization together.

There are immeasurable smaller advantages to both parties other than the above mentioned, and the whole tendency of such an organization would be towards correcting existing evils and increasing the profits of both traveling and local managers.

C. W. CURRIER.

As Mr. Currier explains, the foregoing was written before THE MIRROR took up this question. The association that he suggests for New England we propose shall be national, embracing all managers in all towns throughout the Union. What Mr. Currier says of the one-night stands in the Eastern States applies with equal force and truth to the one-night stands elsewhere, with a few notable exceptions.

The following letter, taking an opposite view of the case, has been received from the manager of a traveling company, whose name is withheld by request. "I hesitate to sign my name," he writes, "as I might possibly offend those from whom I may be forced some day to ask favors."

DAYTON, O., Jan. 17, 1902.

To the Editor of the Dramatic Mirror:

SIR.—Noticing that a managers' combination is now under advisement and debate in your columns, I venture to say a word in regard to the exceptions I may make may not be taken as being too personal.

Let us look at the matter as it now stands and see what a combination of interest has done so far. There now exist many so-called circuits and the like, the booking manager of which is neither the owner nor the lessee of any of the houses on the circuit except one—his own. He is generally from the largest and best town. We will say he goes each summer to New York to book for the circuit. His stipend is paid by contributions from the managers on his circuit. Always looking to his own special interest, he says to the combination manager:

"Oh, yes, I can give you six nights. My town is first-class, best of them all. I'll give you 60 per cent, at my house and 40 and 50 at the others. You see, I've got a company in at Pine Top the Wednesday ahead of you, and really I don't know as the town will stand two a week. Still, it's a lively house, and with your party you ought to pull a house, and I think you will."

And the contracts are signed. So it goes until he gets his books well filled. One or two of his neighboring towns write to him that he is putting them in rather thick. "That's all right," he answers, "I had hard work to get the Grand Colossal, and I was sure you couldn't afford to miss it, especially when we all had it in our houses. Besides, some of them are sure to cancel there are too many of them going out this year, anyway." Forgetting that if it was for him, and others like him, there wouldn't be so many out, for if they couldn't get the bookings they wouldn't go out at all.

Now about the agency booking. On one hand stands the local manager. On the other stands the road manager. Between them, with both hands extended, both palms itching for tribute, stands the booking agent. He has nothing at stake, nor has he any particular interest in either party. Probably he knows neither one of them. So far as he is concerned the company may go to the wall a week after it opens, or the opera house may be burned to the ground. His tribute has been paid, and that tribute amounts to thousands each year. He knows but little about the company he is booking, and less about the towns he contracts for. That there is such a town on the map suits him for him. He has brought together two managers, both of whom are misrepresenting matters to each other. The company manager knows that if he tells unvarnished truth that he will never get a date in the world, and the local manager is generally just as bad. When the date is played it is a meeting of two monumental liars, beside whom Aulus would take off his hat in profound admiration. And what is the most curious thing about this whole transaction, neither party has deceived the other very much, as both expected just what they got!

Let me pick a flaw or two in Mr. Kankakee's argument. First, he says none but merit road companies are booked. Now, what does he know about meritous companies? I'll venture to say that he has already booked several companies for the coming season—companies that are not yet organized. How on earth does he know that they are meritous? Of course, they promise well. But how does he know that they will keep their promises? Then he says, "complete and elegant settings." Does he not know that they do not get complete settings? He probably gives fine settings, but he knows that completeness is certainly out of the question, except in the very best of our leading theatres, and they do not exist in the one-night stands.

Again, he says that he books no pirates. Now, what does he know about that? There is scarcely a play produced nowadays that some one does not cry, "This is a plain steal from so-and-so." Now, whose judgment is he to take in this matter? His own, or Dave Belasco's, or Tim Blanton's? Does he mean that he will shut out all who are accused of piracy, or only those who, in his august judgment he concludes to be pirates? In either case he should state matters plainly, as he is so emphatic about telling the truth to his patrons, and, presumably, to his business associates.

I believe this gentleman to be one of the very best of one-night stand managers. But "the lady doth protest too much." I maintain that the truth is what we want in all instances, and though an opera house is a misnomer, by the way, on the very start may be good for the town, clean, commodious, warm, and possess all the necessary points of excellence it is not the "best in the West," or "the finest in the South," or "the most costly in the State." The superlative state of excellence is not found in the night stands, and what is more, nobody believes it is.

"Why does not this manager say, 'I take every precaution to book the best I can get, and when I have booked them I treat them the best I know how.' That certainly covers the whole ground. Why doesn't the road manager make his own contracts direct with the local manager? We certainly have plenty of men who know every foot of territory in the United States. Why not do business without middle men or combinations of men?"

I maintain that every man should attend to his own business to the utter exclusion of everybody else's. Then he will be doing pretty near right. I see that Mr. Frohman believes in weeding out the "fly-by-nights." I really do not know what a fly-by-night is, and I don't think Mr. Frohman does. If he means companies who "will call for dates, don't be known at the time, and then give up," local managers is a make-shift to fill some of the cancelled dates that are made by what are termed the leading attractions. In the whole of one season's booking I did not lose a single date except those that were either changed or cancelled by leading attractions, and, in fact, some of these were booked at the Frohman agency.

I think with Mr. Pitou that if the advance agent knows his business there will be but little wholesale robbery of paper. But how many agents are there on the road who really know anything about paper or the quantity required? I have met men that couldn't lay out an 8-10 stand, and whose seeming business it was to "jolly up" the bill-poster and tell him to book a couple more stands and fifty more lithos, not having sense enough to know that they would be destroyed as soon as he was out of town.

Where is the local manager who has not been surprised by the arrival of the company's lithographs who goes around with his pockets filled with passes for similar privileges and manages forever to lose some of the best places when he is going to a performance who never expected them, and who having once received will evermore refuse their windows unless they get "a pass."

Now, all these things are wrong and should be righted. Let the two parties most interested make iron-clad contracts and live up to them. But do not surrender. Do not place the place of management in the hands of any one man, or any one body of men. Autocratic power is never exerted to the end of "greatest good to the greatest number." Let every tub stand on its own bottom and sooner or later that tub will find the place it should occupy.

Again, it is against the laws of the "great and good" for general managers to make an attempt to interfere with the business of the local manager. This is demonstrated in the various trusts, etc., and already mild laws have been enacted against those who do combine primarily to further their own interests; and, secondarily, to injure the interests of others.

I have been a road manager for years, and I am principally confined to the night-stand. I have made a manager of a one-night stand, and know of what I speak, and I say I will be glad to have the day come when local managers and road managers will make their own contracts, and keep them after they have made them.

But the land of Utopia will never be reached if the leadership is placed in the hands of men whose business it is to swindle the public, and to crack in placing before the public "real burglars cracking a real safe."

ON THE ROAD.

This correspondent points out the objections to the present booking system. But what have they to do with the Managers' Association one of whose principal objects will be to remove the very abuses of which he complains?

"On the Road's" covert defence of play-pirates can be explained by the fact that the company he is managing is accused of presenting stolen plays under new titles. The value of his testimony on that point is, therefore, questionable.

"Every man for himself, and the devil take the hindmost," evidently is "On the Road's" principle of conduct. He seems to think that intelligent cooperation is illegal and dangerous. He does not appear to know that civilized society is built on that foundation. He is not aware that our government represents that idea in its highest development. What is this republic but a federation of States and a union of men, constituted for the purpose of securing liberty to the individual citizen and protection to all?

The National Association of Theatrical Managers will not "centralize" power, develop monopolistic oppressions; will upon the interests of any class or category of persons connected with the theatrical business or the profession of acting. Its object, and its essence, is protective. Its sole object of existence will be to promote general prosperity among all concerned with the American stage, through the medium of universal adhesion to certain broad and beneficial rules, adopted by the entire managerial interests of the land and suggested by the crying needs of the business.

If the Association becomes a fact, its origin will be directly traceable to the inadequacy and the failure of the wrong policy that has been pursued for a decade.

Here is a message of good will from a Pennsylvania one-night stand:

NEWCASTLE, Pa., Jan. 10, 1902.

To the Editor of the Dramatic Mirror:

SIR.—The managers' union scheme has no warmer well-wisher than myself, as I have called attention to our own Opera House, as an example, more than once.

Let the one-night stand managers who imagine their houses must be open from three to six nights a week try Manager John Schwartz's experiment, seasoned with some of the policy of Manager John Misher, of Reading, in investigating the merits of an attraction before booking it, and better business and better satisfaction cannot help being the rule.

With every wish that the plan may meet with success, I am,

Yours very truly, L. OGDON,  
Newcastle Correspondent.

The manager of the Amphibians writes as follows:

SANFORD, Fla., Jan. 9, 1902.

To the Editor of the Dramatic Mirror:

SIR.—I have read the ideas expressed on a Managers' Union, and, in my opinion, it would be a flat failure, as the "Circuit System" is now and has always been a failure, and is condemned by two-thirds of all managers in existence. As proof of this open your columns and let a vote be taken. The same thing could be said of a Managers' Union. I am aware of the fact that some managers lack brains, and book too many attractions, but a union with a fine attached, would not help matters—it would only complicate them.

The way to settle our booking is for all the correspondents of THE DRAMATIC MIRROR to say in their

items of news: "This town is over-booked; attractions, take warning." A few such notes would soon bring the selfish manager to terms, as cancellations follow. There is no reason why this should not be done, as correspondents often express an opinion of a company, saying it is "good," "poor," "all right," "support bad," etc., and as managers must take this into account, why don't they turn the tables once in a while and slash up the managers of opera houses and not cuddle at their feet? It is the traveling manager that honors their credit at the door, and not the local managers, and when a city or town is poor, owing to "strikes" or "poor crops," let them also speak of it and keep managers posted and not let them sail into a section that means loss at every step. In fact, let them wake up and make their reports still more reliable.

Every correspondent in the South this year ought to have said, "Keep out of the South, as cotton is only six cents a pound, and oranges are so cheap you can hardly give them away, and money is scarce in all Southern towns." This would be stating facts. Then, again, let the correspondents take it upon themselves to instruct local managers on the importance of taking and keeping on file the dramatic papers, as some are so stingy or ignorant that they hardly know what a dramatic paper is for.

No, don't give us "circuits" or "unions," but give us facts to be governed by, and more managers, like Jake Schwartz, of Brown, Texas, who has sand enough to run his own ship rightly.

Excuse me, if I speak too plainly, but it is as I view it.

B. STEELMAN,  
Manager of The Amphibians.

Manager A. C. Arthur, of the finely equipped Opera House, at Corning, N. Y., is an enthusiastic advocate of THE MIRROR's scheme for the consolidation of managers. Mr. Arthur will book only two attractions a week, and those holding contracts will be protected.

## REFLECTIONS.

Now and then William J. Le Moine sets

theatrical New York in a rut by a remarkably clever piece of character acting. We do not mean that Mr. Le Moine's work is not good at all times, we mean that he rises occasionally high above his general average. Mousa in Broken Hearts, and the deacon in Saints and Sinners were probably his most impressive characterizations while he was a member of the Madison Square company. At the Lyceum his Gaffer Kingsley in Square Kate, the current production, is decidedly the strongest impersonation to which he has treated the frequenters of that favorite theatre. The old miser is a vivid and interesting creation.

AGNES BOOTH, Maggie Cline, Mrs. Yeomans, and Mrs. Nikisch were among the many professionals whose duties were interrupted, last week, by colds and other maladies of the season.

The Lyceum Opera House, on East Thirty Fourth Street, once occupied by the notorious Jake Berry, is to be remodeled and converted into a combination theatre. R. E. Sams is the manager. McElpatrick will superintend the alterations.

More than \$1,200 was taken at the Actors' Fund benefit in the Broadway Theatre last Wednesday afternoon. The house was packed, and the entertainment was notably interesting.

The box sale for Patti's engagement at the Star Theatre in Buffalo opened with a boom. Messengers stood in line all night awaiting the opening of the box-office. Every seat has been taken, the sales amounting to \$1,000.

One of the chorus girls of the Agnes Huntington Opera company was served with a two weeks' notice during the engagement of that troupe in Milwaukee because of a complimentary notice she received in the *Daily Journal*, of that city, to which Miss Huntington took exception. The matter was reconsidered, however, the girl allowed to continue and the notice revoked.

Some of the ladies who attended the dedication of Cook's Opera House in Rochester, on the 10th inst., wore no hats, while they appeared in elaborate evening toilettes.

H. HAYES, an experienced actor and stage manager, who has the recommendation of Lord Davidson, is in town looking for an engagement.

ED. SMITH has left San Francisco as manager, treasurer, advance agent, press agent, and several other things of the U and I company. The presiding judge before whom the litigation is pending between Herrmann and Lederer, has ordered U and I to be sold to the highest bidder. Ed. Bloom, who represents Herrmann, has stated that he will pay \$1,500 cash for it.

GARLAND GARDEN joined Gus Williams' company in Philadelphia.

The Port Huron, Mich., *Sunday Commercial* says that that city with a population exceeding 25,000 has outgrown the present opera house, and that Port Huron, a "good show town," should have a theatre suited to its present needs. The protest against the inadequacy of the present opera house in that city is endorsed by the best theatregoers of Port Huron.

The Keeley chloride of gold treatment which John Dillon recently took, according to a correspondent, "has made quite an improvement in his acting, and he seems to be getting young again." If this be true, many actors who are not the victims of *spiritual furniture* should try the specific.

W. J. FLEMING displayed his ability as a seaman in making the trip by special steamer from Camden to Belfast, Me., when he took the wheel and brought the vessel safely to port.

Marie Hubert Frohman is very fair and lovely, with a sharp chiseled face that would be cold but for a pair of sweet eyes. She is slim and small but exceedingly graceful in strong scenes. Her ability is evident, and she has a beautiful voice and a fine soulful sympathy. She received unbounded applause and a curtain call. —*Albany, N. Y. Albany Union*, Oct. 17, 1891.







while the co. was South they did a very bad bus-



good enough to insure against disbanding. Joshua Simkins to a fair house. Eunice Goodrich co. 25-26.

**JACKSON.**—HUBBARD OPERA HOUSE. Conreid Opera co. in Poor Jonathan to good business at advanced prices. Spider and Fly to a good house.

**ANN ARBOR.**—OPERA HOUSE. My Jack to a fair house. Averaged did poor business. Alexander Salvini to good business Feb. 1.

### MINNESOTA.

**MINNEAPOLIS.**—GRAND OPERA HOUSE. Sten-and-ho opened a week's engagement to fair-sized audience. HODGE OPERA HOUSE. After dark was given at 10 and evening of 22 to packed houses. Flair and co. made a decided hit. PERS. R. OPERA HOUSE. Sam T. Jack's Creole co. gave one of the best, candlelight performances ever seen here to S. R. O. and many were turned away. ITEMS: Charles A. Parker, who has been connected with the Grand Opera House for so many years, severed his relations with that house. The Elks have prepared an elaborate programme for their benefit 22, and the advance sale is large.

**ST. PAUL.**—METROPOLITAN OPERA HOUSE. L. N. Scott, manager. Pauline Hall Comic Opera co. 22 to large attendance. Theodore Thomas' Chicago Orchestra 25. Professor Hermann 25-27. —GRAND OPERA HOUSE. Jacob Litt, manager. Frederick Paulding and his excellent co. presented The Struggle of Life 27, and opening to the capacity of the house. Ferguson and Mack Comedy co. in McCarthy's Mishaps 29. J. C. Stewart's Fat Men's Club 31 Feb. —HUBBARD NEW PLAYHOUSE. Edwin P. Hilton, manager. Billy Wells' Mabel Snow's Spectacular Burlesque co. 25, opening to a packed house. Sam T. Jack's Creole Burlesque co. 25-26.

### MARYLAND.

**BAGERTOWN.**—ACADEMY OF MUSIC. Charles M. Fetterer, manager. Turner's English Girls gave a poor performance to a fair-sized audience. The Little Nugget co. played a good house 15.

### MISSISSIPPI.

**JACKSON.**—ROBINSON'S OPERA HOUSE. Dreyfus and Evans, managers. The Dreyfus 15, full house. Corinne in Carmen up to date 20, crowded house. Sam T. of Posen 27.

### MONTANA.

**ANACONDA.**—EVANS' OPERA HOUSE. Katie Putnam and co. 15, large business. John L. Sullivan and Duncanson Harrison 25. ITEMS: Robert E. Bell, of the Katie Putnam Comedy co., was a guest of Wade Chilcot, the chief clerk of the Hotel Montana. They were boys together.

### MISSOURI.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE. Hartman and Markward, managers. Grace Heleop, booked 15-16, but failed to appear. Alvir Joslin 20. Alva Heywood 27.

**MARCELINE.**—OPERA HOUSE. Ole Olson 25, crowded house.

**CLINTON.**—CITY OPERA HOUSE. Dr. S. T. Neill, manager. A. H. Woodhull in Uncle Hiram 12, full house. Dr. A. A. Waite in Flashes, booked for 25, failed to materialize. Paragon Theatre co. 25. A Turkish Bath 27.

**JOPLIN.**—CLYDE THEATRE. W. West Byron, manager. Skipped by the light of the Moon 12, Midnight Alarm 15, both to good business. Alvin Joslin 16, poor business. Ole Olson 20, Frederick Warde 25. New York Day by Day Feb. 1. —HAYES' OPERA HOUSE. H. H. Hayes, manager. Our German Ward 15, 20, poor business. J. Alfie Well 25. The Lyceum T. E. co. failed to appear at the Club 15. Our German Ward closed its season here 15. Poor business the cause.

### NEBRASKA.

**OMAHA.**—BOYD'S THEATRE. Boyd and Hayes, managers. Boys and Girls was presented 15. FARNAM STREET THEATRE. W. J. Burgess, manager. Newton Beers in 10 and London and Enoch Arden drew fairly well 15-17. ITEMS: The lack of suitably good attractions at the Boyd has caused that popular resort to be dark for nine dates out of ten and caused a dearth of dramatic news.

**YORK.**—NORRIS' OPERA HOUSE. J. H. Cowell, manager. M. C. Cullen and Cooley co. 4, in The Hidden Hand, Josh Whitcomb, Painter's Wife, Devore, etc., played to poor houses. The Vincent Theatre co. 15-21.

**HASTINGS.**—KERR OPERA HOUSE. Veasey, manager. Felix Vincent co. 25-26. Fair business. The Burglar 15.

### NEW HAMPSHIRE.

**CONCORD.**—WHITE'S OPERA HOUSE. The Hustler played a large audience 25. —PHENIX HALL. The Brennan Star Theatre co. commenced the second week of its engagement 15.

**DOVER.**—CITY OPERA HOUSE. George H. Demmitt, manager. The Hustler 15, the largest house of the season.

### NEW YORK.

**HARLEM.**—HARLEM OPERA HOUSE. The last opera co. in the Queens Music Academy 25. The cast, as a whole, is excellent. On Sunday, E. Carroll as Jingo, is ineffectually and humorously absurd, and kept the house in continuous tears, while Helen Bertram, though suffering from the effects of a slight cold, achieved a veritable triumph in her role of Anita. Fanny Rice in A Jolly Surprise 25. —COTY HALL. The Parlor Match has made striking on Jiggs and Evans and How and 2. Minnie French are a trio of comedians that would make a farce of much interior merit endurable. Business was excellent throughout the week. McKenna's Flirtation 25-26.

**BUFFALO.**—A AGENCY OF MUSIC. Moech Brothers, managers. The German Lilliputians played to large audiences throughout their engagement, and ended with a sack of flour on Sunday night. Next week Devoe and Sol Smith Russell. —ST. MARK (Robinson and Lederer, managers). Tar and Tantar followed by Blue Jeans filled in a most enjoyable week. —CORINNE LYCEUM. The Stowaway did good business during its engagement. —MUSIC HALL. The Buffalo Orchestra concert co. are at last making a pecuniary success. For a number of years these concerts have been conducted through the philanthropy of some of our benevolent citizens. Victor Herbert was the soloist on Thursday last. —COURT STREET THEATRE. This house had an extraordinarily good variety of this week. Williams and Orr's Meteors to be followed by The Night Owls. —MUSEUM THEATRE. The Dore Brothers were the feature of the theatre, while an illusion known as Cremation was a problem left to be solved with the Museum patrons. —SHEIK'S MUSIC HALL. Shea and Eberhart, proprietors. George Gregory has become the star since Millie Price Dore left and will remain for an indefinite period associated with an excellent vaudeville co.

**AUBURN.**—BODIES OPERA HOUSE. E. S. Newton, manager. The Balloon Comedy co. appeared 15-16.

**MATTAWAN.**—HUBBARD OPERA HOUSE. W. S. Dible, manager. Justin Adams in The Shuttle Club 15, gave a fair performance. The house was light owing to the storm.

**LYONS.**—MEMORIAL HALL. W. J. Hines, manager. A Soap Bubble 15, poor business.

**POUGHKEEPSIE.**—COLLINS-WOOD OPERA HOUSE. E. B. Sweet, manager. Alabama to a large and enthusiastic audience 15. Anton Sel's Orchestra 15, large and fashionable audience.

**SYRACUSE.**—WRIGHT OPERA HOUSE. Wagner and Reis, managers. Blue Jeans drew large audience 15-16. Laura Hurt's work was especially pleasing. A Strachin. To good business 15-16. Pete Dailley shared the honors with James T. Powers. Fanny Davenport was underlined for 25-27, but owing to illness, will cancel. —H. R. JACOBS' OPERA HOUSE. H. R. Jacobs, manager. The Great Metropolis was fairly attended 15-16. Barry Johnson, a Syracusean, appeared in a leading role. The White Slave 15-16 to medium business. Annie Ward Tiffany (another former Syracusean 27-28). The Players' Club local in Fatintina 25-26. —ITEMS: James T. Powers and Pete Dailley, of A Straight Tip co., visited The Players' Club rooms. The sale of seats for Fatintina by The Players' Club

opened 25, and by noon the houses were almost entirely sold.

**SARATOGA.**—TOWN HALL. Hill and Conlon, managers. Billy Lester's Big Show 15 to a fair-sized but well-pleased audience.

**WATKINS.**—LOVE'S OPERA HOUSE. J. W. Love, manager. Louise Hamilton co. 15, 20, good houses.

**JOHNSTOWN.**—GRAND OPERA HOUSE. C. H. Ball, manager. Pearl of Pekin 15, fair-sized audience. A Knotty Affair 25.

**OSWEGO.**—A AGENCY OF MUSIC. Baltimore Comedy co. opened 15 for a week. Annie Ward Tiffany 25. Hallen and Hart 25. The Gossamer 25. Grimes' Cellar Door Feb. 2.

**BINGHAMTON.**—OPERA HOUSE. J. P. E. Clark, manager. Mr. Wilkinson's Widows 15, well liked house. A Dark Secret 15, good business. Louise Hamilton 25. Grimes' Cellar Door 25. A Parlor Match 27.

**PORT JERVIS.**—LEA'S OPERA HOUSE. Gus Williams in Keppel's Fortunes 15, large audiences. Mr. Williams is very popular here and received a cordial welcome. —ITEM: Gus Williams informed your correspondent that he would appear next season in his new comedy entitled April Fool, in which he assumes the character of a young German.

**ALBION.**—NEW GRAND OPERA HOUSE. H. A. Foster, manager. A Soap Bubble to a large but dissatisfied audience 15. The Witch 25. Edwin Arden 25.

### NEW JERSEY.

**TRENTON.**—TAYLOR OPERA HOUSE. John Taylor, manager. Midnight Alarm to the full capacity of the house 15, and pleased the audience. A Barrel of Money was presented to a good house 15, and gave a very satisfactory performance. For the second time this season, Nibbe entertained a large audience 25. The performance was in every respect equal to the first, and the audience manifested its approval by giving the entire co. a curtain call at the end of the second act. —ITEM: Merri Osborne, who was hurt in a railroad accident at Co-borne, will resume her old part in Nibbe 25.

**ELIZABETH.**—TRIPLE OPERA HOUSE. A. H. Simonds, manager. The Bottom of the Sea, despite the very inclement weather, played to fair business 15. One of the Bravest duplicated its business of last season here, playing to a large and pleased audience 25. Williams-Mora co. 25 25.

**HOBOKEN.**—HOBOKEN THEATRE. W. S. Ross, manager. Master and Man 15-20 was presented in an excellent manner to medium houses giving great satisfaction. Ole Olson followed for three nights to good business. Ben Hendricks in the title role and C. J. Stine, F. E. Baker, C. F. Lorraine, Alice Evans, and St. George Hussey lent satisfactory support. Charles McCarthy 25, 26, 27, in the Bravest. —FROSTHEIM'S THEATRE. The Flynn Sheridan City Sports Burlesque co. gave a good entertainment 25-27. This comb. contains many clever specialists who succeeded in pleasing good audiences every night. —ITEMS: Manager Cronheim will rebuild his theatre this summer and on the 25th party all coming, which he owns, he will erect four large 1st houses. He will commence operations May 1. —J. O. Ziehl, who left the Paterson theatre to assume business management for Flynn and Sheridan's comb., reports a good season so far.

**NEWARK.**—MISERS NEWARK THEATRE. Col. W. M. Morton, manager. Fanny Davenport appeared in Cleopatra 15. —JACOBS' THEATRE. H. K. Jacobs, manager. Crispin Lawns proved a great success 15. Nibbe, who will appear in her successful comedy A Night at the Circus 25. —GRAND OPERA HOUSE. Fred. Waldman, manager. Go-Won-Gu-Mohawk, in The Indian Mail Carrier co. 15 25.

**PATERSON.**—JACOBS' OPERA HOUSE. H. R. Jacobs, manager. Ole Olson 15-20, and Master and Man 25-26. Both were good co., but only played to fair audiences. —ITEM: PEOPLE'S THEATRE. Jacobs' Allied Attractions 15 25. Louis Bruno in Tom Sawyer 25-27. —ITEM: William H. Helton, a local capitalist, has embarked in the theatrical business, having organized a co. to present Ten Nights in a Barroom in a novel manner. He will carry new and beautiful scenery, and the wardrobe, etc., is the finest money can procure. The advertising department, which is under the direction of Austin T. Gorman, will have some unique features, among them a handsomely painted wagon, drawn by four gray horses, upon the inside of which are a set of chimes, which are to be played in the streets daily by an experienced player. The paper is fine, especially the lithograph work.

**ORANGE.**—MUSE HALL. George F. Kingsley, manager. McKenna's Flirtation 15, 20, 25, 26, 27, 28, 29, 30, 31. Paderewski gave a piano recital to a R. O. 25.

### NORTH CAROLINA.

**RALPHIGH.**—METROPOLITAN HALL. Vernon Jarboe in Starlight 15, large and appreciative audience. Baldwin-Melville Comedy co. 25, 26.

### OHIO.

**FREMONT.**—GRAND OPERA HOUSE. E. H. Russell, manager. Melville Sisters opened 15 for a week. Mme. Fry Concert co. 25, Danger Signal 25.

**LENNIS.**—KID'S OPERA HOUSE. P. E. Carr, manager. Little's World co. in Golden Nugget to a fair and well-pleased audience 15. Gordon's Minstrels 25.

**ZANESVILLE.**—SCHULTZ OPERA HOUSE. Superbia 15, 20, 25, fair-sized audiences. Lizzy Evans in Miss Prue 15 to the smallest house of the season. After the performance the co. disbanded. Manager Henry paying salaries up to date and furnishing ticket and sleeper to New York to each member of the co. Long continued bad business is the reason of their closing season.

**POMEROY.**—OPERA HOUSE. Lillian Lewis played a good house 15 in Credit Lorraine. House dark this week. Two Old Cranes 25.

**LANCASTER.**—CHESTNUT STREET THEATRE. Henry Blackaller, manager. Daniel Boone to a very poor house 15. Two Old Cranes 25.

**IRONTON.**—MASONIC OPERA HOUSE. R. F. Ellisberry, manager. The Lillian Kennedy co. 15, crowded house. Miss Kennedy was prevented by illness from appearing, and the audience was very much disappointed on that account, though her part was played in a very satisfactory and pleasing manner by an understudy. Richard Golden in Old Jed Prouty 25. Two Old Cranes 25.

**EAST LIVERPOOL.**—BRUNT'S OPERA HOUSE. Thompson and May, managers. Kley The Broom-Maker played a full house 15. Stetson's Uncle Tom's Cabin co. 25, crowded house.

**CAMBRIDGE.**—HAMMOND'S OPERA HOUSE. R. Hammond, manager. Gordon's Minstrels 15, fair attendance. Lincoln and Carter's Fast Mail is packed house at advanced prices.

**TOLEDO.**—WHEELER OPERA HOUSE. The Midnight Bell 15, good house. Tar and Tantar 15, 20, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**PORTSMOUTH.**—GRAND OPERA HOUSE. Condit Mary Three 15, good business. Lillian Kennedy was ill and did not appear. Uncle Josh Spruceby 15, very bad weather, but big house. A good show, but hardly up to the standard. Richard Golden in Jed Prouty 25. Anderson's Two Old Cranes 25. —ITEMS: All good attractions that have visited this season have made money. Our people want the best.

**URBANA.**—MARKET SQUARE THEATRE. Sol S. O. Taylor, manager. The Boston Lyceum Comedy co. to a full house 15, general satisfaction.

**MARIETTA.**—OPERA HOUSE. S. M. McMillen, manager. Lillian Kennedy in She Couldn't Marry Three to an enthusiastic audience 25. Scenery exceptionally good. Gordon's Gold Band Minstrels 15. Bristol's Equusculum 15, 20, 25.

**YOUNGSTOWN.**—OPERA HOUSE. The Still Alarm to full houses 15, 20. There were numerous parties from neighboring towns. The Dr. Bill, who gave the best entertainment of the season to a light house 15. A really good comedy does not attract the theatregoers of this place; they want farce and horse play. —ITEMS: George Fawcett left the Still Alarm co. here, to accept a position with The En-

sign. —Carrie Livingstone joined this company for a brief season while here.

**SPRINGFIELD.**—GRAND OPERA HOUSE. E. B. Felt, manager. Men and Women 15, packed house. Very fine performance. Neddermeyer's Columbus (O. Orchestra) to small business. Lizzy Evans in "Miss Prue" 15, to a good house. Performance satisfactory. Hamilton's Superbia 15, 20, fair business. Good performance. Old Jed Prouty 25, crowded house. —BLACK'S OPERA HOUSE. Theaters, Waldman, manager. Pat Rooney 15, fair business. The Old Homestead 15, good matinee and packed house evening. Performance fine. Mr. A. Fisher, who has only filled the part of Cy. Prime one week, since the death of John Dean, performed the character in a manner above criticism. The singing was exceptionally fine.

**COLUMBUS.**—GRAND OPERA HOUSE. James G. and Henry W. Miller, lessees and managers. Charles Freeman's excellent co. in Men and Women 15-16 to splendid business. Both play and co. made a good impression. The Old Homestead, with Annie Boyd as Uncle Josh, opened for week 15, and is drawing good houses. Howard Atheneum co. 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**METROPOLITAN OPERA HOUSE.** Charles A. Layman, manager. The old favorites, the Boston Lighted Lamps, with John Dean, Hood and Dorothy, 15-16. Kate Emmett in Waits of New York 15-16, had rather light business. Spider and Fly 25, the "take" for the Tar and Tantar 25 is very large, ensuring a crowded house. Modjeska as the Countess Roudine 25. Margaret Mather in The Love Chase, Nance Oldfield and Leah 25-26. —ITEMS: F. A. Walsfield is here looking after the advance work for Margaret Mather, J. J. Buckley and J. D. Leffingwell are in the city in the interest of Modjeska, while W. H. Rowles is here for Clara Morris. —High tolls mourn the loss of his wife, who died last week. The remains were taken to Steubenville for interment. She was the aunt of Julia, Mollie and John Keirsey. —J. P. Neddermeyer's orchestra, at the Auditorium, afternoon of 17, was a big success.

**SANDUSKY.**—BIRMINGHAM'S OPERA HOUSE. Otto H. Big, manager. Lyon's Comedy co. closed a week's engagement 15. Tony Farrell in My Colleen gave a splendid performance 15 to fair-sized audience. Weather unfavorable. Lydia Thompson 25 in a trip, consisting of A Bad Penny, Uncle Dan and Eric's Lads. Her advance and sale large. Alexander Salvini 15, in The Three Guardsmen.

### PENNSYLVANIA.

**WILLIAMSPORT.**—ACADEMY OF MUSIC. W. G. Elliot, manager. A Royal Pass 15, fair-sized and enthusiastic audience. Thomas E. Shea in repertoire 15-20, to good business and pleased audiences.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE. Cashbaugh and Bell, lessees and managers. Dark. The Fire Patrol of Mattie Vickers 25. The Patrol Feb. 6, Great Metropolis 15. —OPERA HOUSE: Dark. There are rumors of still another change in the Opera House management. J. C. Rose, it is said, will be the future lessee and manager.

**JOHNSTOWN.**—ADAMS' OPERA HOUSE. Alexander A. Fair, manager. The Fire Patrol delighted a large audience 15. A scene showing the interior of a Colorado crushing mill and one showing Union Square on Christmas Eve were effective. The Boy Tramp to a large audience 15. Peck's Bad Boy Feb. 1. Past Mail 15. My Mother's Sin 15.

**UNIONTOWN.**—GRAND OPERA HOUSE. G. W. Hamersley, manager. Little's World 15, fair house. Shadwick Detective 15, fair performance to good business.

**EASTON.**—OPERA HOUSE. Mr. Wilkinson's Widows 15, fine house. Mr. Barnes of New York 15, small house.

**PITTSBURGH.**—MUSIC HALL. W. D. Evans, manager. George C. Staley in A Royal Pass 15, and Mr. Wilkinson's Widows 15, both to large and well-pleased audiences. Past Mail 25.

**MAHANOY CITY.**—OPERA HOUSE. J. I. Quirk, manager. The Paymaster to a packed house 15. Mages Landing 15, fair business.

**MCKEESPORT.**—WHITE'S OPERA HOUSE. Frank D. Hunter, manager. James Beall in The Broom-Maker gave the usual satisfaction. New Boy Tramp to a large house 15. Two Old Cranes gave a clever performance 15.

**POTTSTOWN.**—OPERA HOUSE. C. F. Strohl, manager. A Breezy Time 15, was well presented by a first-class co.

**ERIE.**—PARK OPERA HOUSE. John L. Kerr, manager. Mattie Vickers in Edelweiss to a medium audience 15. The Tar and Tantar Opera co. to a good house 15. —ITEMS: The new building at C. E. Reed, of this city, contemplating building an opera house here this year, and the plans are now in the hands of Green and Wicks, of Buffalo. It built it will compare very favorably with the leading opera houses of the State. —J. W. to the non-appearance of Marion Manola, prima donna of The Tar and Tantar. Her place was very acceptably filled by Hilda Hollins.

**NORRISTOWN.**—GRAND OPERA HOUSE. John Murphy, manager. A Dark Secret 15, fair house.

**PHILIPSBURG.**—OPERA HOUSE. A. B. Herd, manager. Hand of Fate to the smallest house of the season, performance not satisfactory. The Fire Patrol 15 to a good house. The play gave entire satisfaction. The New Boy Tramp 25.

**WASHINGTON.**—OPERA HOUSE. T. G. Addison, manager. James Kelly in The Broom-Maker is pleased a large audience. Guy Brothers Minstrels 25. The Fire Patrol 25.

**HAZLETON.**—GRAND OPERA HOUSE. W. J. Deppis, manager. Mr. Wilkinson's Widows to a good house 15. Audience pleased. The Past Mail 15, fair business. The scenery and mechanical effects are the best seen here this season. Kitty Rhoades 15, 20, good houses and evidently satisfactory performances.

**SCRANTON.**—ACADEMY OF MUSIC. M. E. Burghunder, manager. Mr. Barnes of New York 15, good business. A Dark Secret 15, 20, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**READING.**—GRAND OPERA HOUSE. George M. Miller, manager. Uncle Tom's Cabin drew large audiences 15. Lester and Williams Comedy co. in Me and Jack gave very good performances 15-20 to large houses. The comedian, John J. Burke, deserves special mention. —ACADEMY OF MUSIC: J. H. Misher, manager. Nibbe was well presented to a very large audience 15. A Dark Secret drew a good house 15. One of the Bravest was well received by a large house 15. Alexander Salvini appeared as Don Cesar to a large and fashionable audience 15. The performance was very good.

**LANCASTER.**—FULTON OPERA HOUSE. J. Vecker, proprietor. Charles McCarthy in One of the Bravest to good business 15. Alexander Salvini in The Three Guardsmen to a crowded house 15. The entertainment was very pleasing and the star was repeatedly called before the curtain. George C. Staley in A Royal Pass to a good house 15.

**HUTLER.**—ARMORY OPERA HOUSE. F. M. Keene, manager. The Fire Patrol 15 to immense business.

**TAMAQUA.**—ALLEN'S OPERA HOUSE. Alfred Kel, proprietor. In Mexico to a big house 15. The Midnight Alarm, for the benefit of the American Home Company No. 1, played to one of the largest houses of the season 15. S. R. O. card was displayed before eight o'clock. The whole co. received curtain calls in the second and third acts. The co. is a strong one and Mildred St. Pierre as sparks is excellent.

**YORK.**—OPERA HOUSE. E. R. C. Pente, manager. Turner's English Girls 15, 20, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**RHODE ISLAND.**

**WOONSOKE.**—OPERA HOUSE. George E. Haws, manager. Hallen and Hart in later on to a full house 15. Everybody satisfied.

### SOUTH CAROLINA.

**COLUMBIA.**—OPERA HOUSE. Eugene Cramer, manager. Vernon Jarboe, with her excellent support, to one of the largest and most enthusiastic houses of the season. St. Plunkard 25. —ITEMS: In the last of Christmas presents to the members of Miss Jarboe's co., published in The

Mirror, the present to Mr. Vernon, the business manager, was united. Mr. Vernon's present, which was shown your correspondent, consisted of a very handsome gold chain. A dramatic club has recently been organized here, which, in honor of our manager, has assumed the name of "The Cramer Dramatic Club." At its initial meeting, V. Robert was elected president and R. C. Physics, vice president. Mr. Cramer has consented to act as stage manager. They expect to present The Ticket of Leave Man at an early date.

**CHARLESTON.**—OWENS' ACADEMY OF MUSIC. Charles W. Keogh, manager. After a rest of over a week, the patrons of this house will be given an opportunity to see Sarah Bernhardt for the first time in Charleston. Almost the entire house has been sold out at 8, a seat, and an immense audience is assured. Charles A. Gardner 25, O. K. Nibbe's GRAND OPERA HOUSE. J. Arthur Neill, manager. Charity Ball to excellent business 15, 20. Nothing in the way of American drama has ever been seen here giving so forcible and absorbing a portrayal of humanity. Ray and Joyce 25-26. —ITEMS: Much sympathy has been expressed here for May Douglas in the terrible accident which befell her in company with other members of the Andrews Opera troupe. Miss Douglas made many friends in Charleston while playing a two months' engagement here last summer with the Grand Opera co. The Reeves Opera House troupe and the Nibbe co. have both canceled their Charleston dates.

### TENNESSEE.

**JACKSON.**—PYTHIAN OPERA HOUSE. Lige Tycoon 15, crowded house.

### TEXAS.

**BELTON.**—BELTON OPERA HOUSE. F. L. Dennis, manager. Al. G. Field and co.'s Minstrels gave the best minstrel performance of the season, every one seemed well pleased. Only a Farmer's Daughter, with Jean Voorhes leading, a to poor business.

**HILLSBORO.**—ROSE'S OPERA HOUSE. Rose and Tariton, manager. Fisher's Cold Day 15, fair business. The audience were kept in a roar of laughter from the rise to the fall of the curtain.

**BRENNHAM.**—GRAND OPERA HOUSE. Al. Field's Minstrels 15, good house.

**FORT WORTH.**—GREENWALL'S OPERA HOUSE. Phil Greenwall, manager. F. W. Curtis in Sam'l of Posen 15, 20, and matinee 25 to poor business, partly on account of extreme cold weather, and partly because he was unknown here. The Burglar 15, 20. Emma Luch Opera co. gave Tannhauser 15, 20. Matinee 15. Cavalletta Rasthara 15, night, to good house. The co. did not arrive here until 2-3 P. M., and it was 10 before the curtain went up. The opera Tannhauser was given in full, and it was 2-3 A. M. before the audience was dismissed. The house was full when the time came for the curtain to go up, but the majority went to the box office and got their money back. When the curtain went up the house was only quarter full. They seem to be in a peak of trouble. On Saturday night there was a delay of an hour between acts on account of the chorus going on a strike. The railroad refused to carry the co. unless paid in advance, hence their delay in reaching here.

**WACO.**—HARLAND OPERA HOUSE. J. P. Garland, manager. Mrs. General Tom Thumb to good business 15, matinee and night. The performance disappointed the audience, it being mostly for children. The Burglar to a small audience 15. A Cold Day 15, matinee and night to very good business, and one of the best co. of the season. A special feature was the dancing of Carlotta. She is the best dancer seen here in years. Maggie Mitchell 25. —ITEMS: J. P. Garland, manager of the Opera House, has been quite ill with the grip, and confined to his room. He has hope for his early recovery. The Elks, in honor of Frederick Warde, will attend in a body his performances 15, 20, and will also tender him a banquet. Seats have all been sold in advance at \$1.50 and \$2.

**SAN ANTONIO.**—GRAND OPERA HOUSE. J. B. Voorhes in Only a Farmer's Daughter and Only a Woman's Heart 15, 20, fair business. Boston Symphony Orchestra Club 15, small house. They deserved first-class patronage. Frederick Warde opened 15 in The Lion's Mouth to a large and fashionable audience. Mr. Warde's support of this year is excellent. The Fra Angelico of Charles D. Herman deserves mention. Corinne 25-27.











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